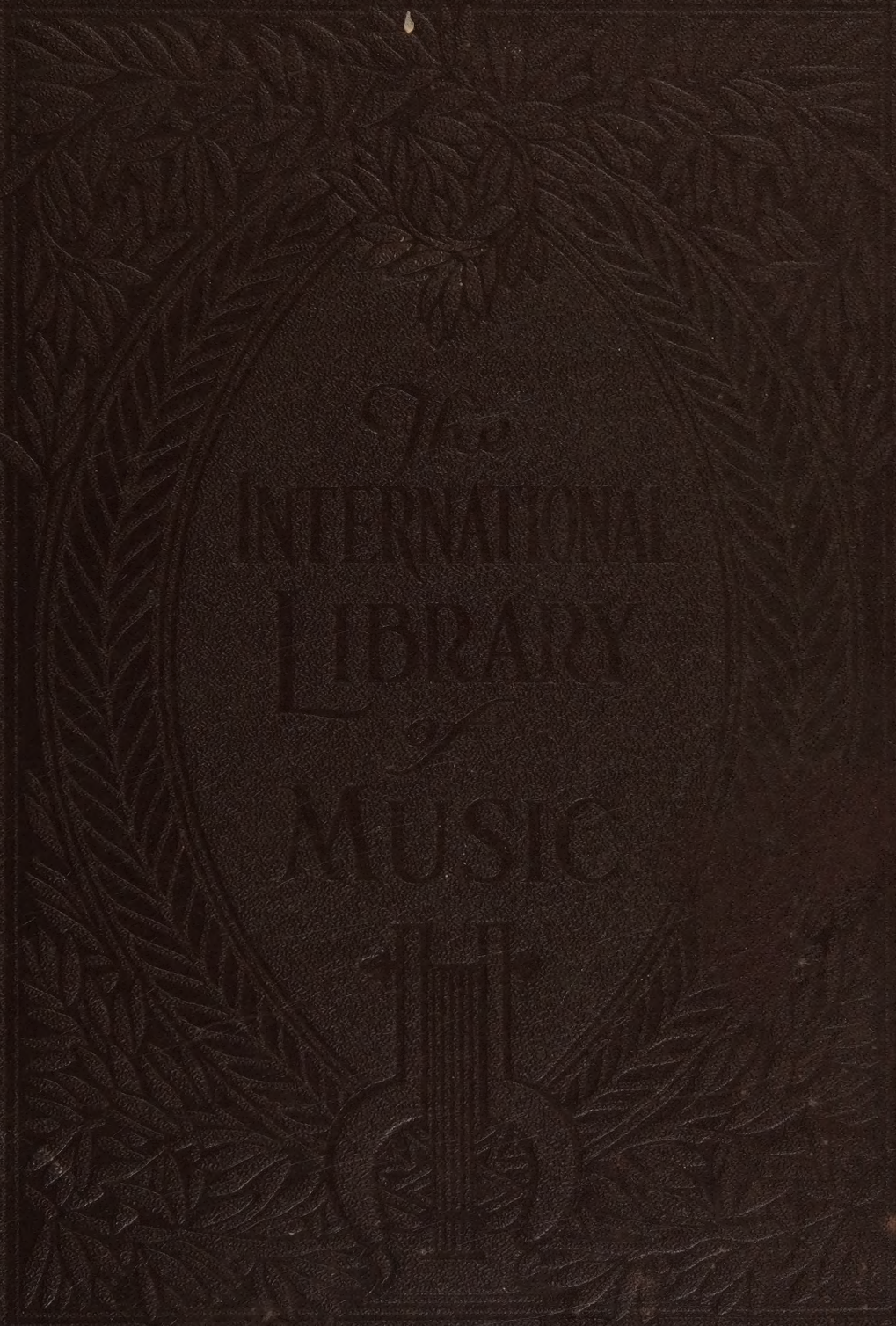
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STUDY MATERIAL

IN FOUR BOOKS

A Manual of Practical Instruction in Pianoforte Playing Combining all the Essentials from the beginning of Grade One through Grade Four

Compiled and Edited from the World's Greatest Composers and Authorities

WITH ORIGINAL PIECES, TECHNICAL EXERCISES AND EXPLANATORY TEXT

BY

CHARLES DENNÉE

PROFESSOR OF PIANOFORTE PLAYING IN
THE NEW ENGLAND CONSERVATORY OF MUSIC
BOSTON, MASSACHUSETTS

GRADE ONE

THE UNIVERSITY SOCIETY
NEW YORK

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FOREWORD

IN these four volumes it has been the aim of the publishers to assemble a complete equipment of study material to go into homes where children, or older persons, are either beginning the study of pianoforte playing, or are in the early or intermediate stages of advancement; one that will provide them with all the necessary technical exercises, studies, and pieces to carry them through the first four grades.

The material contained in these volumes has been carefully selected for its practical as well as its musical value. It covers a wide field of standard studies and compositions by composers of unquestioned reputation and authority in the pedagogic literature for the pianoforte.

While the general purpose has been to present good music, a careful examination of the list of compositions will show that everything is melodious and pleasing and calculated to stimulate the interest of pupils, while giving them a better class of music than is generally found in volumes of this character.

The studies are all of proven value through years of use by the best Conservatories and private teachers, and have been chosen and arranged to present a progressive and varied course of practice. By the use of this material one avoids the necessity for using a number of complete books by a few composers, in which there must necessarily be many studies that are superfluous, or that contain individual difficulties which render them impractical for consistent, steady progress. The studies are equally divided between the left hand, the right hand, and both hands. This avoids the usual undue development of the right hand, and tends to build a well-rounded capable technique in both hands.

The first grade material, selected from several well-known instruction books, is supplemented by original material and many interesting little pieces. The text has been compiled with a view of keeping before the pupil at all times, the important principles of fundamental training, providing a ready reference book to strengthen and assist the suggestions and the information that the teacher imparts from lesson to lesson.

A judicious selection from the pieces herein contained provides sufficient material for the first four of the seven grades into which pianoforte music has been almost universally divided—and if this is supplemented with other selections from the accompanying lists of suggested sonatas and pieces, the pupil will have a complete library of the best music upon which to build for future advancement.

The volumes have been compiled and edited by Mr. Charles Dennée, the well-known teacher and composer of Boston, whose reputation as one of our leading professors of the pianoforte is so well known that it needs no word of commendation from us. Mr. Dennee has been a member of the faculty at the New England Conservatory of Music since 1883.

In placing these volumes in the homes of the nation, the publishers feel that they are in a measure doing their part toward elevating the taste for good music. Aside from its practical purpose, this collection is one that will give enjoyment and satisfaction to many persons who play the piano and who wish a good selection of pieces for their own pleasure and that of their friends.

The names of Bach, Czerny, Köhler, Duvernoy, Loeschhorn, Lemoine, Clementi, Cramer, Burgmüller, Le Couppey, Heller, Bertini and Berens are famous as producers of the best studies for the development of technique, while the list of compositions discloses such names

as Beethoven, Mozart, Haydn, Bach, Schubert, Mendelssohn, Schumann, Chopin, Liszt, Grieg, Jensen, Reinecke, Gade, Hummel, Scharwenka, MacDowell, Dennée and Gurlitt. The more interesting and instructive pieces of these composers of world-wide fame have been chosen, along with others by the standard composers in lighter vein, the whole constituting a well-rounded and comprehensive collection that possesses both genuine pedagogic value and marked musical interest.

THE PUBLISHERS.

NEW YORK, 1925.

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MOZART AND HIS SISTER PLAYING BEFORE MARIA THERESA.

From a Painting by Borckmann.

Elementary Exercises for Beginners

Compiled by Charles Dennée

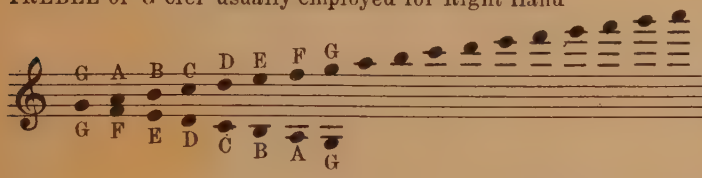
ELEMENTS OF MUSIC

Musical notation is expressed by notes printed upon a staff consisting of five lines and four spaces, with added, or leger, lines above and below, to augment its scope.

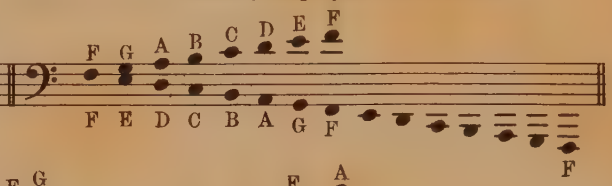
The musical alphabet consists of seven letters: A, B, C, D, E, F, G.

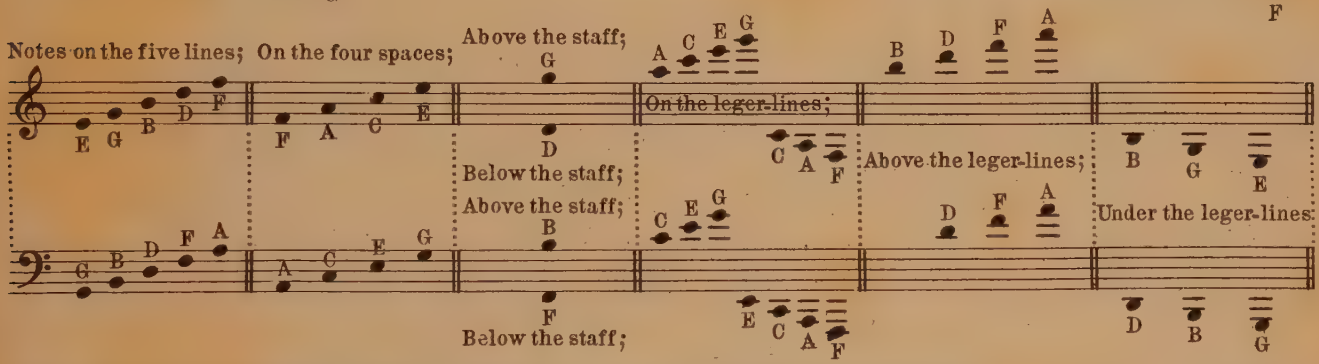
Two small staves, separated by ledger lines for one-line C, and connected by a brace, form the Great Staff of eleven lines used for piano music.

TREBLE or G clef usually employed for Right Hand

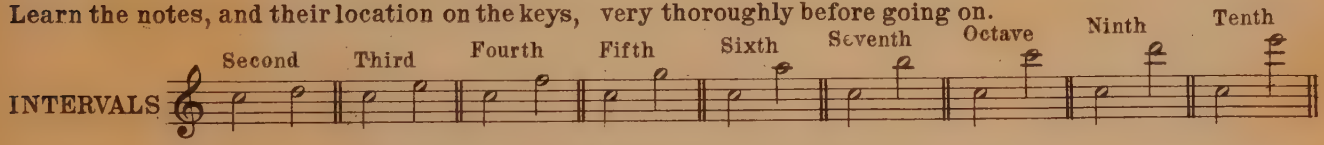


BASS or F clef usually employed for Left Hand



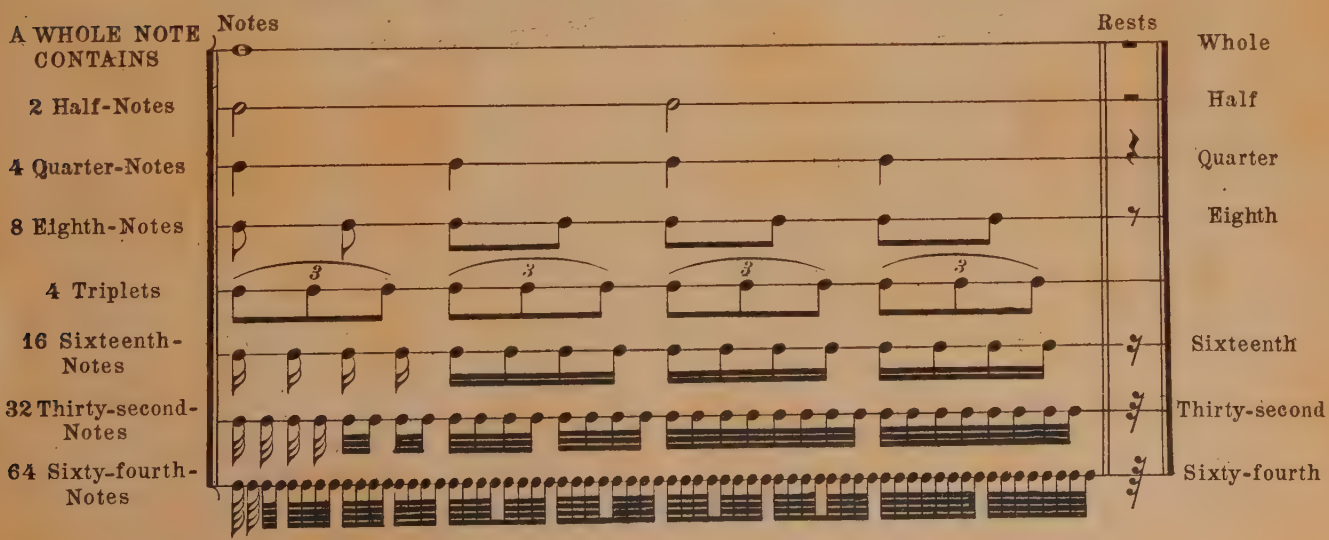


Learn the notes, and their location on the keys, very thoroughly before going on.



COMPARATIVE VALUE OF NOTES

Study these values very carefully before playing any exercises.



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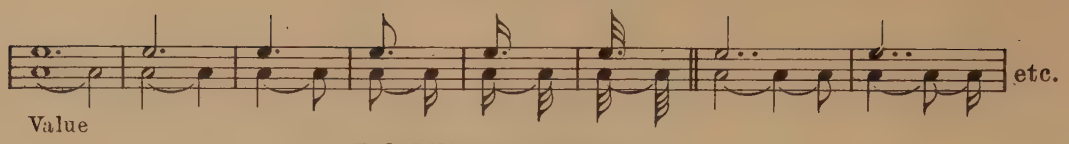
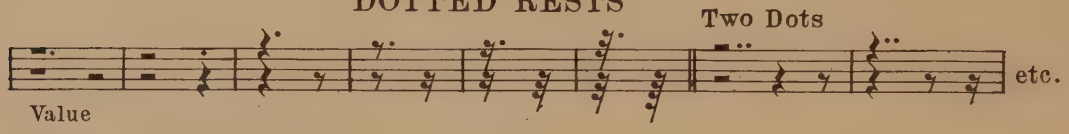
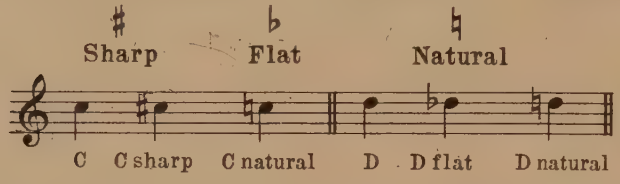
DOTTED NOTES

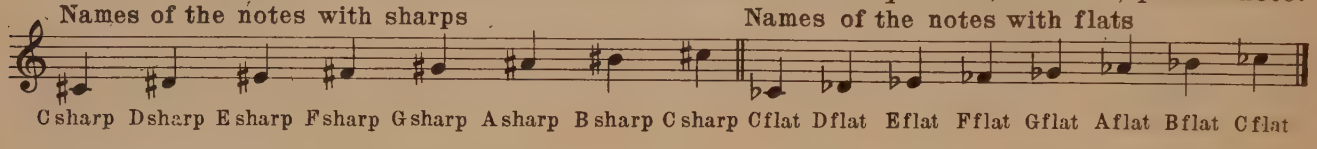


DOTTED RESTS

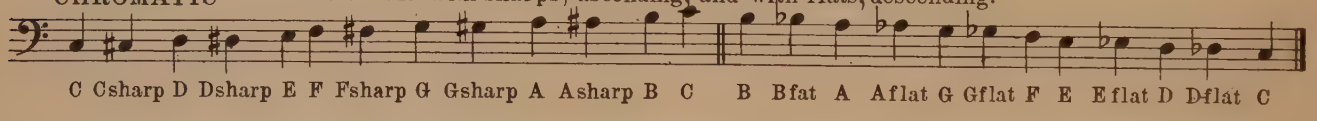


A dot always increases, by *one half,* the value of whatever precedes it, whether it be a note, dot or rest.

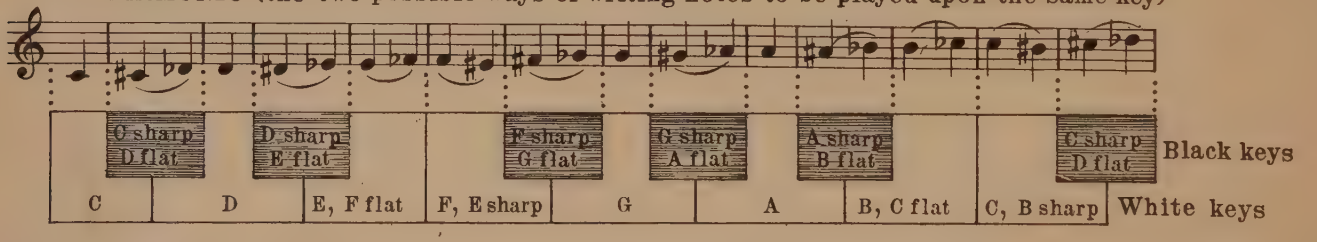
ACCIDENTALS, or CHROMATIC SIGNS

A sharp (♯) raises the pitch of a printed note a *half* step; literally, play next key above.
A flat (♭) lowers the pitch of a printed note a *half* step; literally, play next key below.
A natural (♮) restores a note to its original pitch, after it has been sharped or flatted.
A double sharp (♯♯ or ×) or a double flat (♭♭) indicates a *whole step* above, or below, printed note.


Names of the notes with sharps
Names of the notes with flats
C sharp D sharp E sharp F sharp G sharp A sharp B sharp C sharp C flat D flat E flat F flat G flat A flat B flat C flat

CHROMATIC Write the scale with sharps, ascending; and with flats, descending.

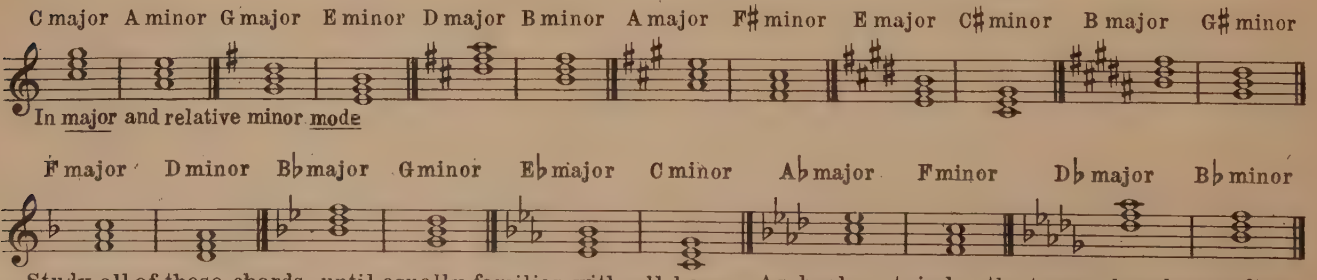


(✱) ENHARMONIC (the two possible ways of writing notes to be played upon the same key)



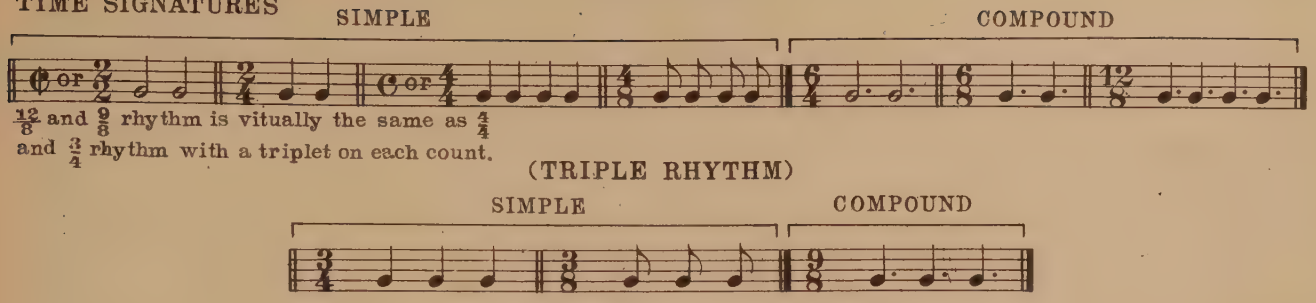
From one key to the *very next* key is a half step, (often called semi-tone.)
Twice this distance is a whole step; (from one key to the *2nd key above or below.*)

KEY SIGNATURES WITH TONIC TRIADS


C major A minor G major E minor D major B minor A major F♯ minor E major C♯ minor B major G♯ minor
In major and relative minor mode
F major D minor B♭ major G minor E♭ major C minor A♭ major F minor D♭ major B♭ minor

Study all of these chords, until equally familiar with all keys. As broken triads, the tones played one after the other instead of together, they will be practised later on, after you have gained a knowledge of keys.

RHYTHM

TIME SIGNATURES

$\frac{12}{8}$ and $\frac{9}{8}$ rhythm is vitually the same as $\frac{4}{4}$ and $\frac{3}{4}$ rhythm with a triplet on each count.

The figures standing at the beginning of a composition, after the clefs and key signature, are called the Time Signature. The upper figure denotes the number of counts in a measure, the lower figure the value of the note that fills each count. e. g. $\frac{2}{4}$ means 2 counts, each count the value of a quarter note.

A HOLD or PAUSE indicates that whatever stands under, or over it, is held longer than the original value. This is a matter of taste but it should be held at least twice the value of the note or rest.

RHYTHM is a regular recurrence of accents, thus establishing a sense of regular pulsation in the flow of the musical thought or expression.

TIME is the subdivision of the measures into counts, or beats, of equal length. To keep time *count aloud,* carefully spacing the words, or counts, an equal distance apart.

Time without rhythm conveys no strong impression or sense to the ear, no matter how perfectly the length of the notes or counts are observed. The whole structure of music is built upon rhythm and accents, and this is as necessary in the practising of all exercises for the development of the fingers as it is in the performance of a composition.

ACCENT is special emphasis given to certain tones in playing. There are two kinds of accent, *natural* and *artificial.*

Natural accent falls upon the 1st and 3rd counts in $\frac{4}{4}$ rhythm, the 1st count in ordinary $\frac{3}{4}$ rhythm, (and $\frac{2}{4}$ rhythm), the 1st and 4th counts in $\frac{6}{8}$ rhythm, and in compound rhythms upon the notes where it would logically fall in the simple measures, or rhythms, from which compound rhythms are derived.

Artificial accent is special emphasis upon tones other than those which call for natural accent, and requires a special sign placed over or under a note to indicate that it is to receive this accent.

The signs of artificial accent are: > (ordinary accent), ∧, ∨, *sf, sfz,* or *fz, very strong* (explosive) *accents,* and – pressure accent. The sign $\overline{-}$ indicates a *pressure* accent in which the tone is not held quite the full value of the note *(non legato).*

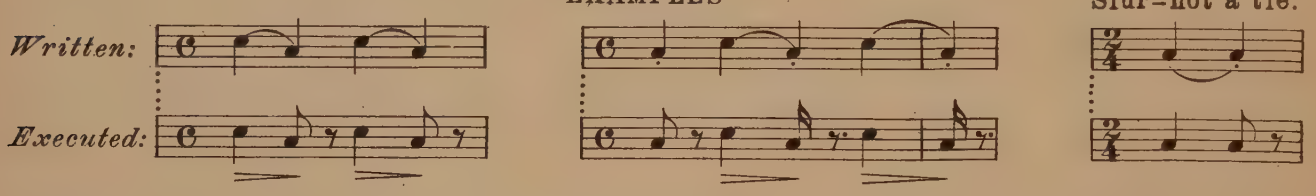
LEGATO is imparting the *full* value to each note (or tone) thus producing a smooth, connected effect in playing a succession of tones. In other words each tone is to be sustained *until the next tone begins,* without the slightest break or detaching between them.

A SLUR is a curved line extending over two or more *different* notes. It is primarily an indication that all the notes under it are played legato, though it has further significance in marking the phrasing of a composition.

If a slur ends on the first note of a group, count or measure, that note is usually shortened in *held* value. Tied notes, dotted notes and half notes are an exception to this rule.

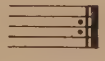
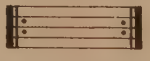
A SHORT SLUR occurs over *two* notes of different name and pitch. The first note receives an accent and the second is played softly and receives only one half its printed value, the other half of its value constituting rest, or silence.

EXAMPLES



If the last note of the slur has a dot over it, the note is to be very short; approximately one quarter of its printed value.

A TIE is a curved line connecting two *consecutive* notes, of the same name and pitch, into one continuous tone, the first note being played and the key held down *through* the full value of *both notes.* If either of the two notes has a dot over it the sign is a slur, not a tie, and both notes are played.

REPEAT MARKS— Two dots standing before a double bar indicate a repetition of the composition from the beginning; ex.  But, if this is preceded by another double bar with dots *after* it, the repetition begins from this point instead of the beginning; ex. 

8^{va}----------, or 8---------- placed over notes indicates that these notes are to be played an octave higher than they are written.

8^{va} *bassa* placed under the staff indicates that the notes over it are to be played an octave lower.

Con 8. indicates that *an octave* is to be played instead of a single note; the thumb playing the printed note and the little finger *(simultaneously)* its octave.

D. C., *Da Capo*, or *D. C. al Fine*, placed at the end of a composition or movement, indicates that the player should go back to the beginning and play the composition through again to the word *Fine*, or the sign 𝄐 placed over a double bar, both of which indicate the close or finish.

D. S., or *Dal Segno* means return to the sign 𝄋 and play through to the end of the composition as indicated by the word *Fine* or the sign 𝄐 over a double bar.

TRIPLETS

A TRIPLET is a group of three notes with an italic (or *slanting*) figure *3* over or under it. In such a case the three notes are played in the value of *two similar notes*. Ex. are played in the value of 𝅗𝅥 or ♩ ♩, and are played in the value of ♩ or ♫.

In playing triplets the first note should receive a slight accent. If an entire movement, or passage, is in triplets, the figure *3* is sometimes written over the first measure groups only, it being understood thereby that the following groups are triplets.

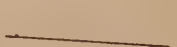
This form of writing comes under the head of artificial grouping. There are other forms of artificial grouping, etc., the performance of which is generally obvious.

MARKS USED TO INDICATE DEGREES OF FORCE

p – *(piano)* soft;— *pp* – *(pianissimo)* extremely soft;— *mf* – *(mezzoforte)* moderately loud;— *mp* – *(mezzopiano)* louder than *p*, softer than *mf*;— *f* – *(forte)* loud;— *ff* – *(fortissimo)* extremely loud.

SIGNS FOR VARYING EFFECTS OF THE ABOVE MARKS

Crescendo *(cresc.)* — gradually increase the force; also indicated by this sign:

Diminuendo *(dim.)* — gradually decrease the force; also indicated by this sign: 

A Swell, or combined *cresc.* and *dim.*, is indicated thus:

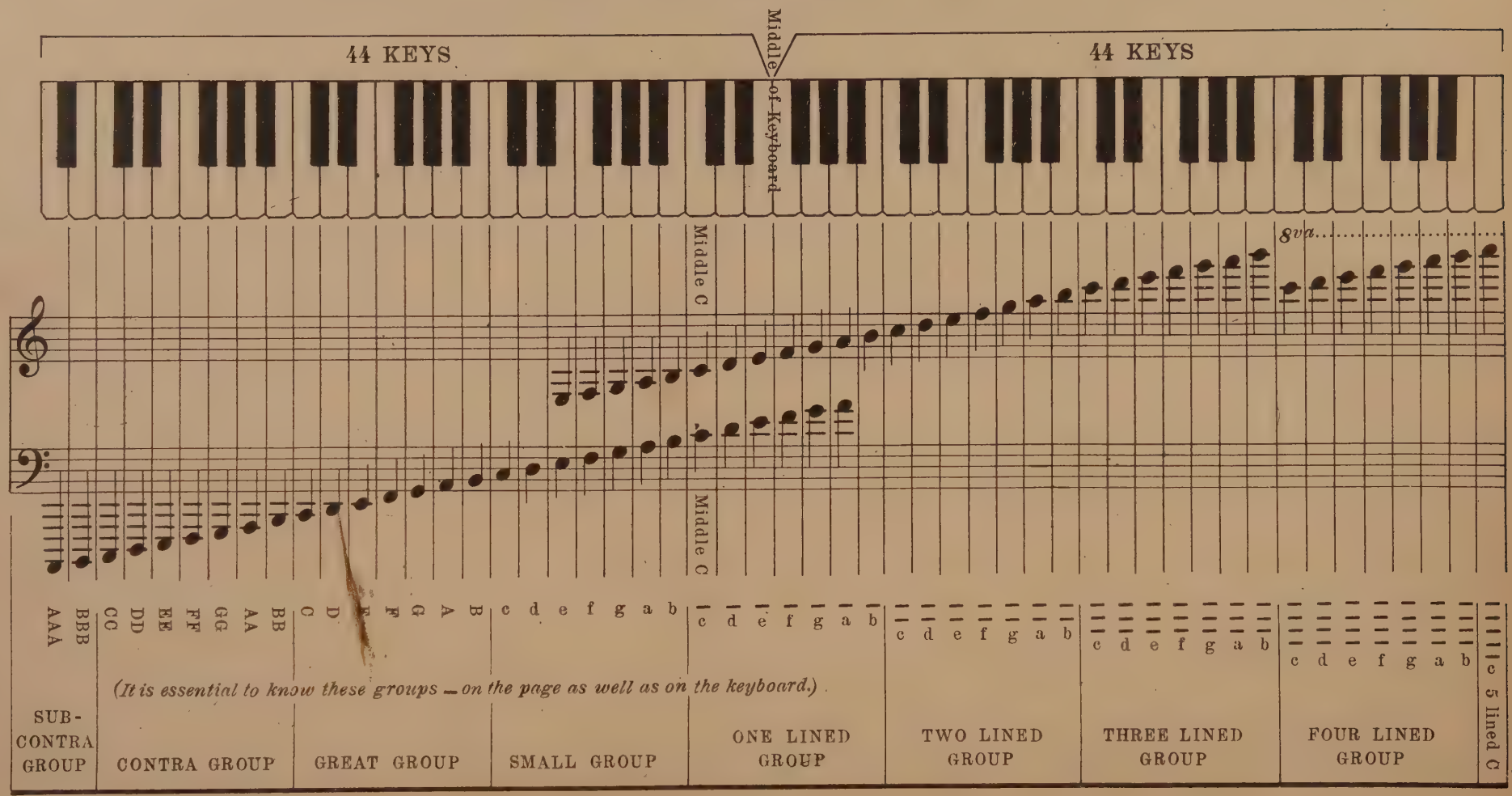
For further instruction in signs and marks of speed etc. study the table given at the end of the *Grade*.

6-735-60

THE KEYBOARD OF A MODERN 7⅓ OCTAVE PIANOFORTE

Showing the staff notation for each white key, and the subdivision of the keyboard into groups (sometimes called octaves)

The letters show the manner of marking names of notes in each group if desired


44 KEYS
Middle of Keyboard
44 KEYS
Middle C
Middle C
8va
AAA BBB CC DD EE FF GG AA BB C D E F G A B c d e f g a b c d e f g a b c d e f g a b c d e f g a b c d e f g a b c d e f g a b c 5 lined C
(It is essential to know these groups — on the page as well as on the keyboard.)
SUB-CONTRA GROUP
CONTRA GROUP
GREAT GROUP
SMALL GROUP
ONE LINED GROUP
TWO LINED GROUP
THREE LINED GROUP
FOUR LINED GROUP

POSITION AT THE PIANOFORTE

The player should sit upon a chair *(preferably)* or stool, high enough to bring the elbows on a horizontal line with the tops of the white keys. The elbows should be a trifle in front of the front line of the body. The wrist should be *slightly* lower than the knuckles and the fingers curved so that they strike upon the cushion at the end of each finger; the palm of the hand slightly arched. The knuckles will then be *slightly* raised; they should never be depressed, nor should they be pushed or forced up to an awkward or pronounced elevation in playing the fingers.

The fingers should *lift from the knuckle joint*, and play with a quick, easy stroke, moving on the knuckle, without any assistance from the hand or arm.

The muscles of the arm should be supple,(as should the wrist) but always *supported,* and never allowed to drag or pull upon the keys.

The unoccupied *(or non-playing)* fingers should be kept lifted while any one finger is holding a key, and *that* finger should be immediately lifted up into the position of the other fingers the instant it releases a key, this occurring as a new key is struck by another finger, or at a rest. These conditions are modified in many cases by the requirements of more advanced playing, but are imperative throughout the early stages of development.

Never stiffen or strain the muscles, and do not attempt force or power until the fingers are under full control, in easy, free motions at a moderate degree of force, even though the tone is only piano or pianissimo at first.

THE USE OF TREBLE AND BASS CLEFS

The editor can not agree with those methods or instruction books in which the use of the Bass Clef is delayed. Common sense would seem to dictate the association of the Bass Clef with the left hand from the very beginning of study, as this clef predominates in all music for the notation of the lower, or left hand staff.

The use of the Treble Clef in the left hand is an exception to the rule, as is the use of the Bass Clef for the right hand. Both exceptions occur frequently, but the fundamental principle stated above is necessary to avoid confusion. If the left hand starts playing from Treble Clef notation it is a difficult task to change later to the Bass Clef, and the pupil is puzzled and confused as a result of this. In such instances it is unlearning something which has become fixed in the mind, by practice and association, and substituting a new method of reading. This is much more difficult than it is to learn and practise the Bass Clef from the very first.

NOTE-WRITING PRACTICE

The pupil should procure a music blank book and spend considerable time each day writing notes and rests of different values, with the names written over them. Also write the seven letters of the musical alphabet in every conceivable order and then place the proper note under each letter, both on the staff and on leger lines above and below.

This writing practice is invaluable for becoming thoroughly familiar with the notes and their values. The teacher should provide examples in both letters and notes.

7-735-60

THE IMPORTANCE OF REVIEW WORK

The material contained in the early pages of Grade I is a foundation for all future musical knowledge. If the pupil continues the study of each point until it is mastered, the final result will be excellence. If the pages are so skimmed through as to leave a doubt as to their meaning, the outcome will be inferiority.

The only way by which young musicians can get a firm grasp on these elementary principles, is by constantly reviewing what has been studied.

Special emphasis should be laid upon a knowledge of note values, time, rhythm, and note locations on the staff, with a positive knowledge of the piano keys upon which they should be played.

ROBERT SCHUMANN'S RULES FOR YOUNG MUSICIANS

The most important thing is to cultivate the Sense of Hearing. Take pains early to distinguish Tones and Keys by the ear. The bell, the window-pane, the cuckoo—seek to find what tones they each give out.

You must diligently practise Scales and other finger exercises. But there are many persons who imagine all will be accomplished if they keep on spending many hours each day, till they grow old, in mere mechanical practice. It is about as if one should busy himself daily with repeating the A-B-Cs as fast as possible, and always faster and faster. Use your time better.

Strive to play easy pieces well and beautifully. It is better than to render more difficult pieces only indifferently well.

You must not only be able to play your little pieces with the fingers; you must be able to hum them over without a piano. Sharpen your imagination so that you may fix in your mind not only the Melody of a composition, but also the Harmony belonging to it.

Accustom yourself, even though you have but little voice, to sing at sight without the aid of an instrument. The sharpness of your hearing will continually improve by that means. But if you are the possessor of a rich voice lose not a moment's time, but cultivate it and consider it the fairest gift which heaven has lent you.

You must gradually make acquaintance with all the more important works of all the important masters.

If you can find out little melodies for yourself on the piano it is all very well. But if they come of themselves when you are not at the piano, then you have still greater reason to rejoice; for then the inner sense of music is astir in you. The fingers must make what the head wills, not *vice versa*.

Listen attentively to all songs of the people; they are a mine of the most beautiful melodies and open for you glimpses into the character of different nations.

The study of the History of Music, supported by the actual hearing of the master compositions of the different epochs, is the shortest way to cure you of self-esteem and vanity.

Dragging and hurrying are equally great faults.

Without enthusiasm nothing real comes of art.

There is no end of learning.

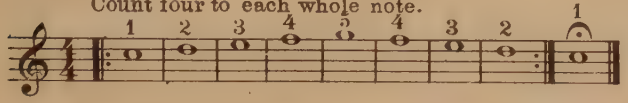
EXERCISES FOR FINGER DEVELOPMENT AND CONTROL

Practise very slowly and strictly observe the correct and precise motions of the fingers. Be sure that the fingers are kept curved at all times, never allow them to straighten out or curl in when they lift.

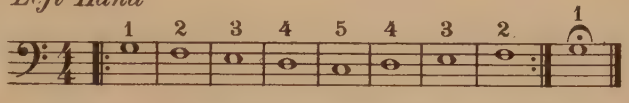
WHOLE NOTES

Right Hand

Count four to each whole note.

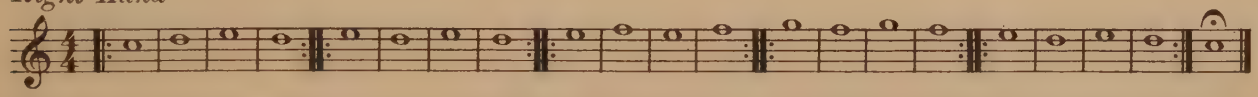


Left Hand



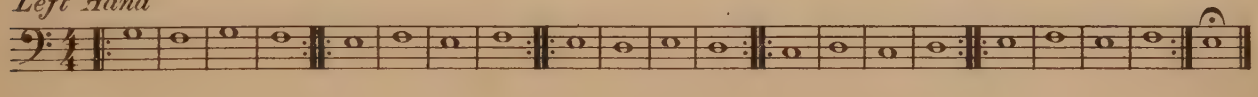
The fingers are numbered 1 2 3 4 5, the thumb is 1 and the little finger is 5. Repeat these exercises with the fingers in the same five-key position, but beginning on D, E, F, G, A and B. This is simple transposition.

Right Hand

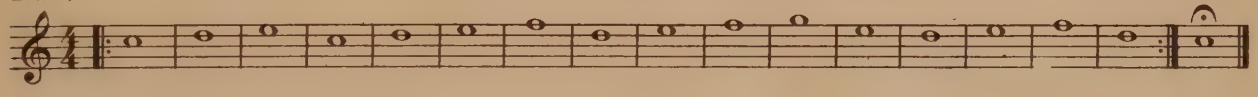


The pupil should write the correct fingering over the notes in following exercises, but first learn the names of the notes and the proper keys.

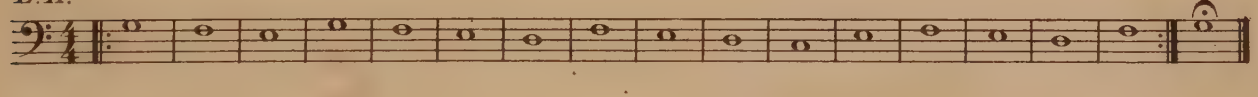
Left Hand



R.H.

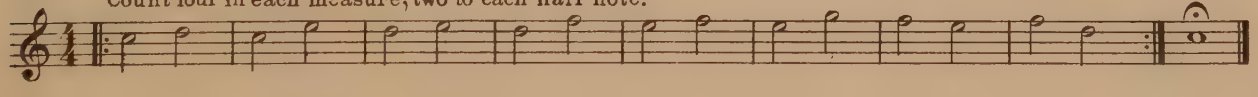


L.H.

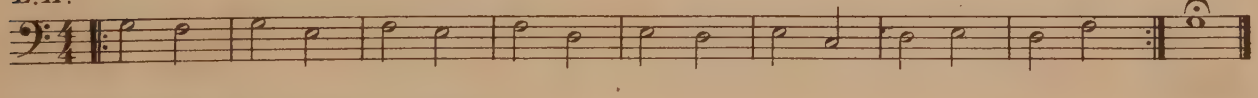


HALF NOTES

R.H. Count four in each measure, two to each half note.

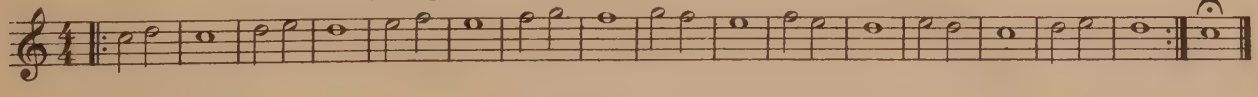


L.H.

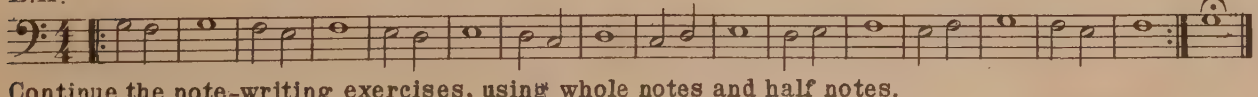


HALF NOTES AND WHOLE NOTES

R.H. Observe the note values, and give the correct number of counts to each note.

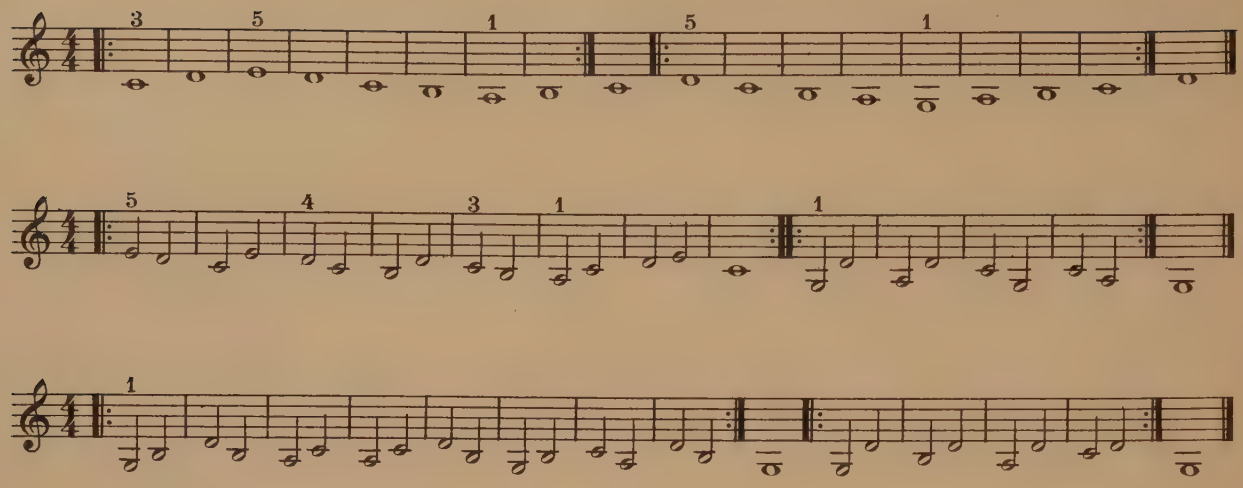


L.H.



Continue the note-writing exercises, using whole notes and half notes.

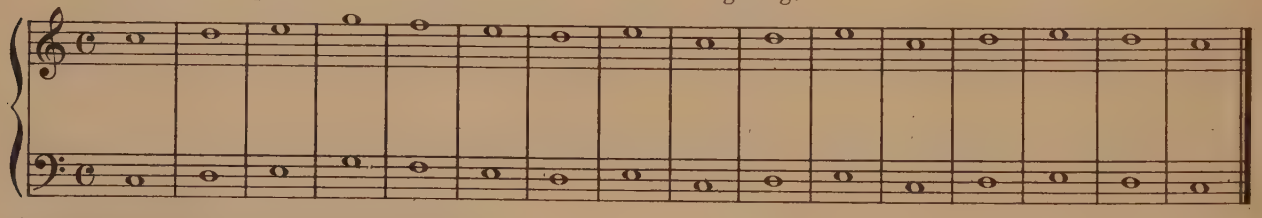
LEGER LINES BELOW THE STAFF

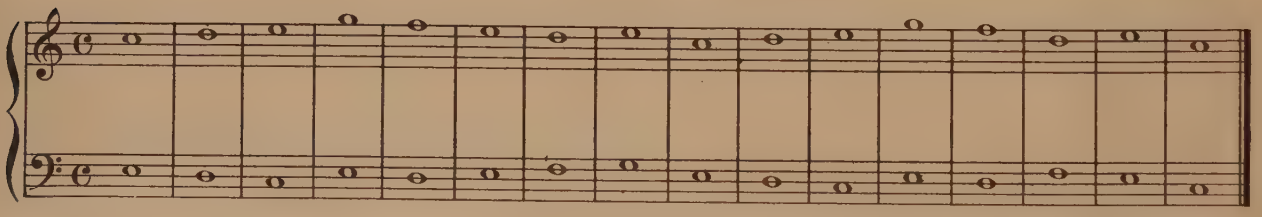
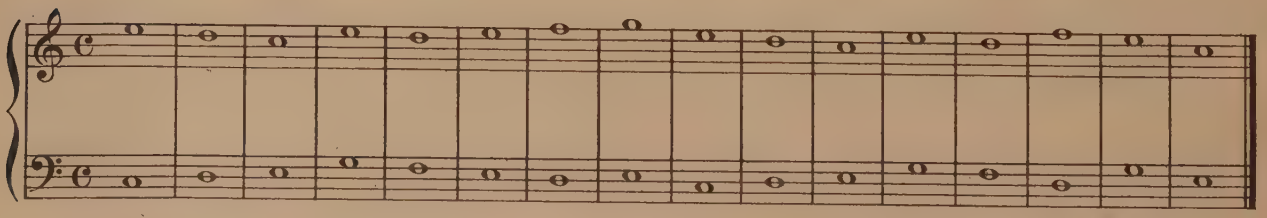
for the right hand.

PLAYING THE HANDS TOGETHER

The following pages present considerable apparent repetitions in the general character of the exercises, but this is necessary, to ensure correct reading and the thorough adjustment of the fingers to the keys, before going on to the more difficult part of the grade.

Practise with each hand alone, then together, slowly and with careful attention to lifting and striking the fingers in the proper manner.

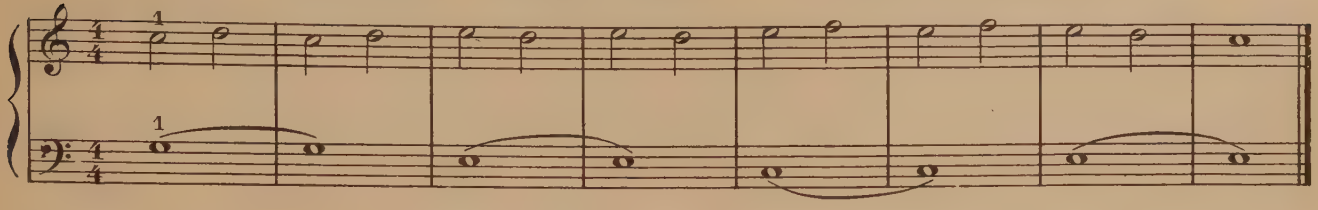
Count aloud, 4 equal counts to each measure. Write the fingering.



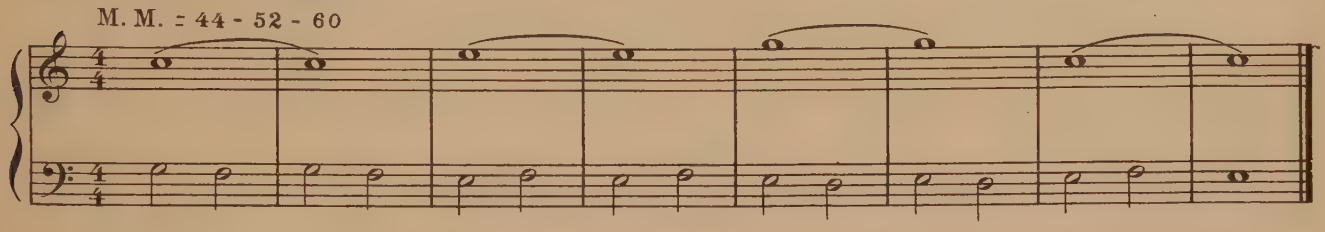
Transpose to other five-key positions.



LITTLE STUDIES BUILT ON SLOW TRILLS

Introducing the use of Ties

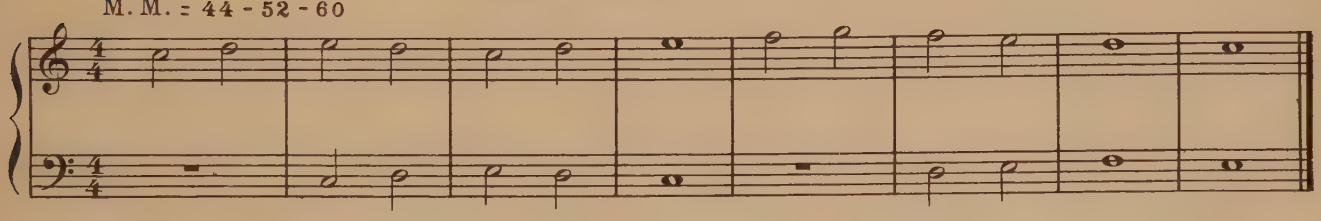
Very Slow — Moderate — A Little Faster. Write the fingering.

Set the metronome at 44— then 52, and finally at 60. One metronome click to each count; four clicks to a measure.

M. M. = 44 - 52 - 60



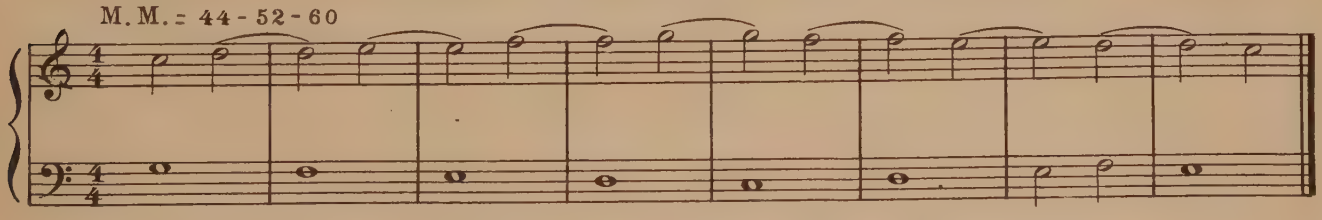
SIMPLE IMITATION

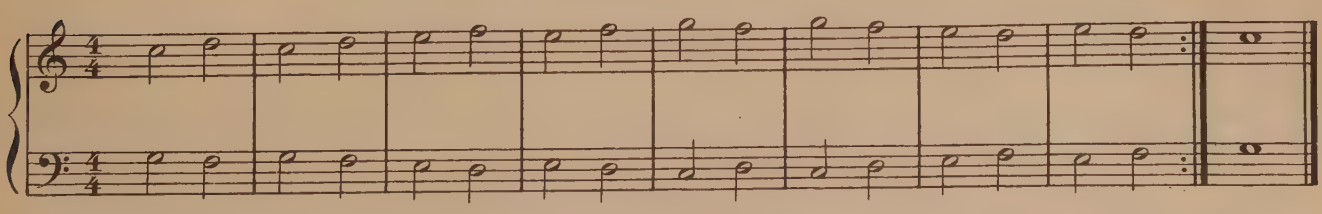
Introducing the use of Rests

M. M. = 44 - 52 - 60

SIMPLE FORM OF SYNCOPATION

using Ties

Syncopation results from the delaying, or transferring of the accent from its natural place in the measure, to a count that is usually weak, or otherwise unaccented.

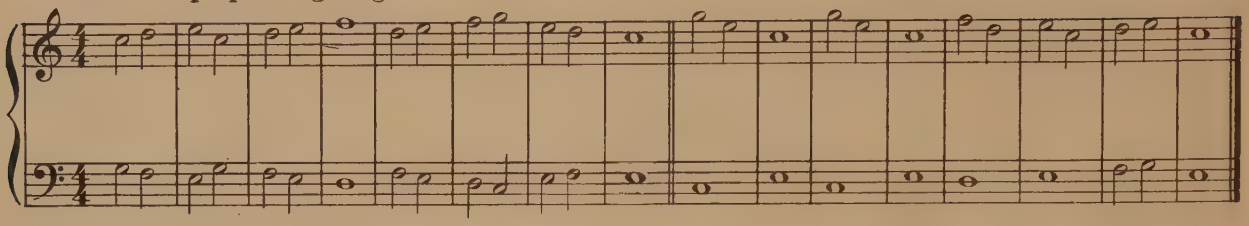
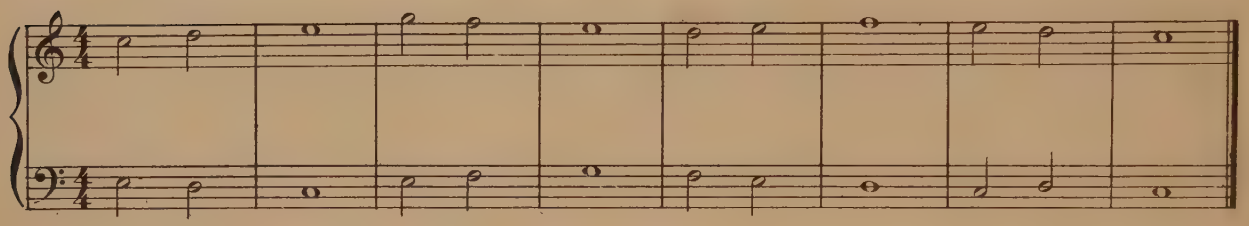
M. M. = 44 - 52 - 60

SLOW TRILLS IN CONTRARY MOTION



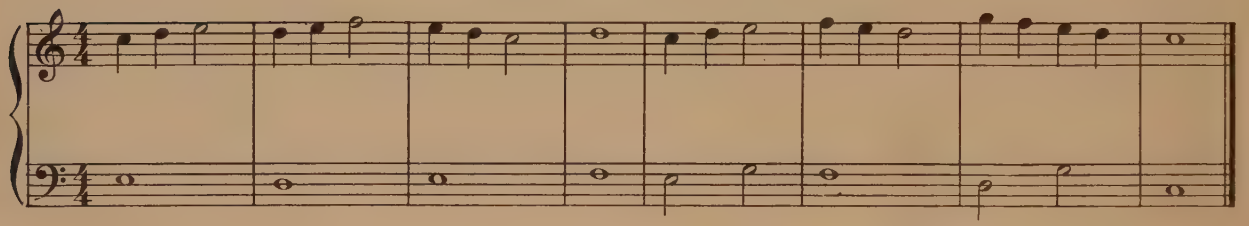
When these studies are learned, repeat them in $\frac{2}{2}$ rhythm, using two counts to a measure instead of four. If the metronome continues at the same speed as before, the study will be played twice as fast as when four counts were used. Thus the metronome gives one beat for each half note, and two beats for each whole note.

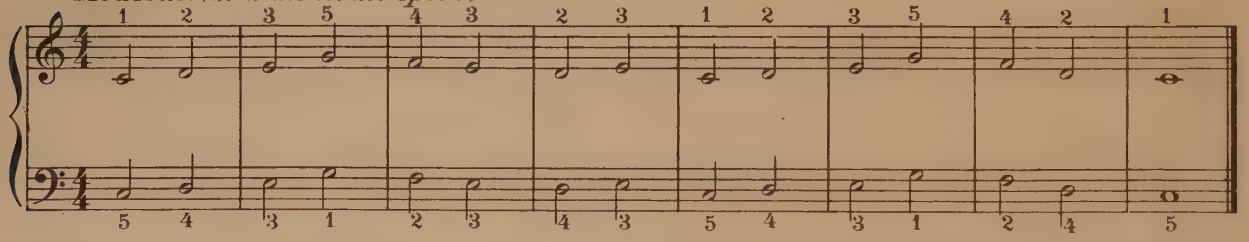
STUDIES IN CONTRARY MOTION

Write the proper fingering

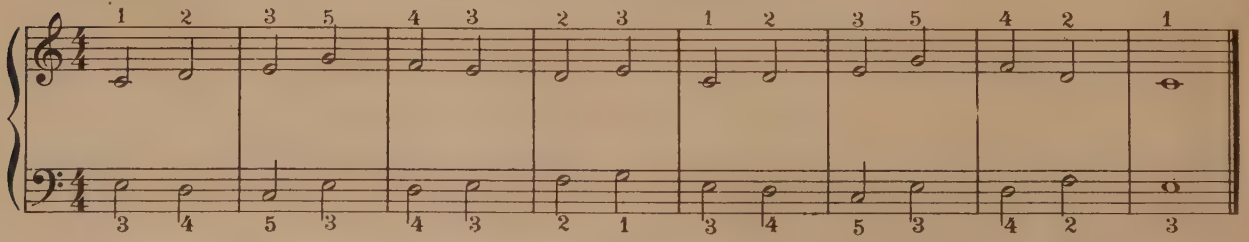
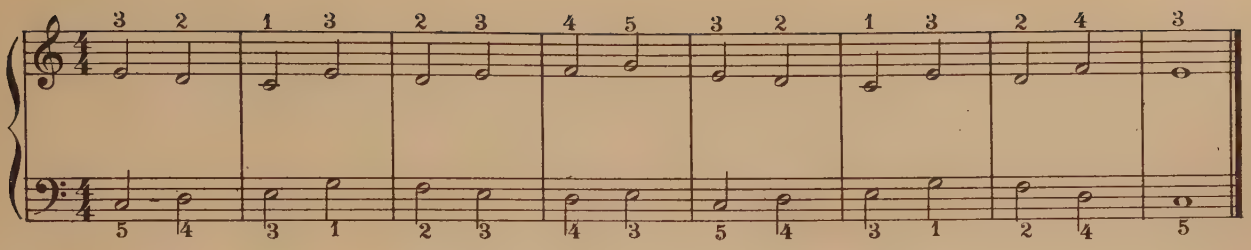


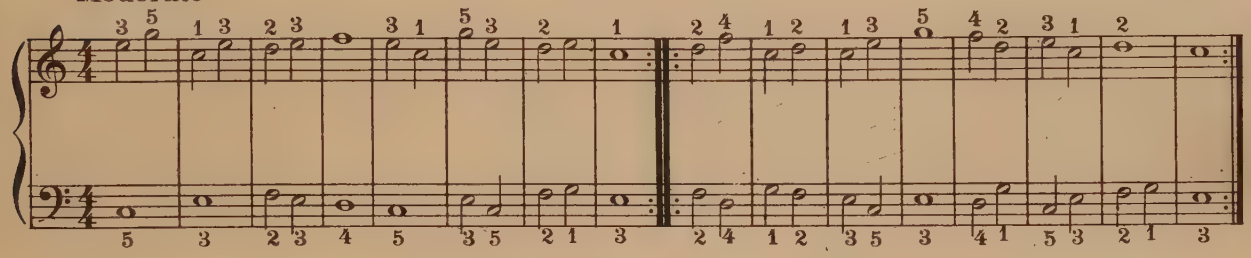
STUDY IN RHYTHM

Introducing Quarter Notes

STUDY IN PARALLEL MOTION

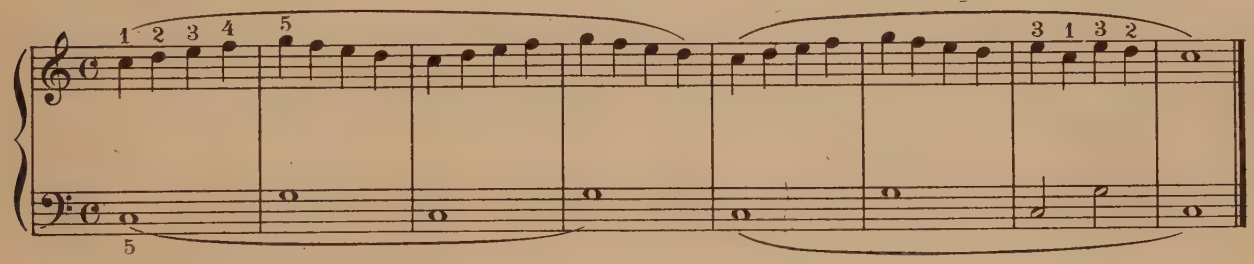
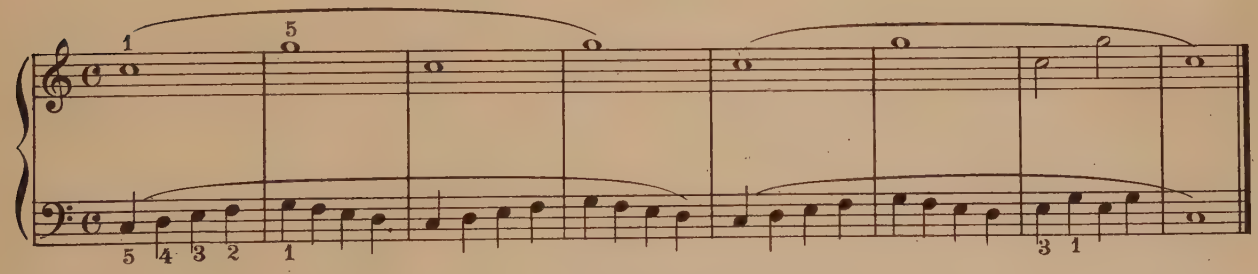
Moderato *(at a moderate speed)*

STUDIES IN CONTRARY AND PARALLEL MOTION

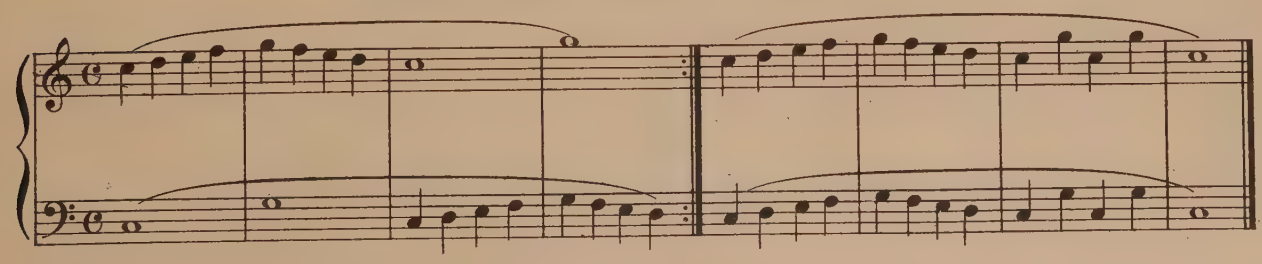
Moderato

For Finger Independence

Moderato



FIVE FINGERS TAKE A STROLL

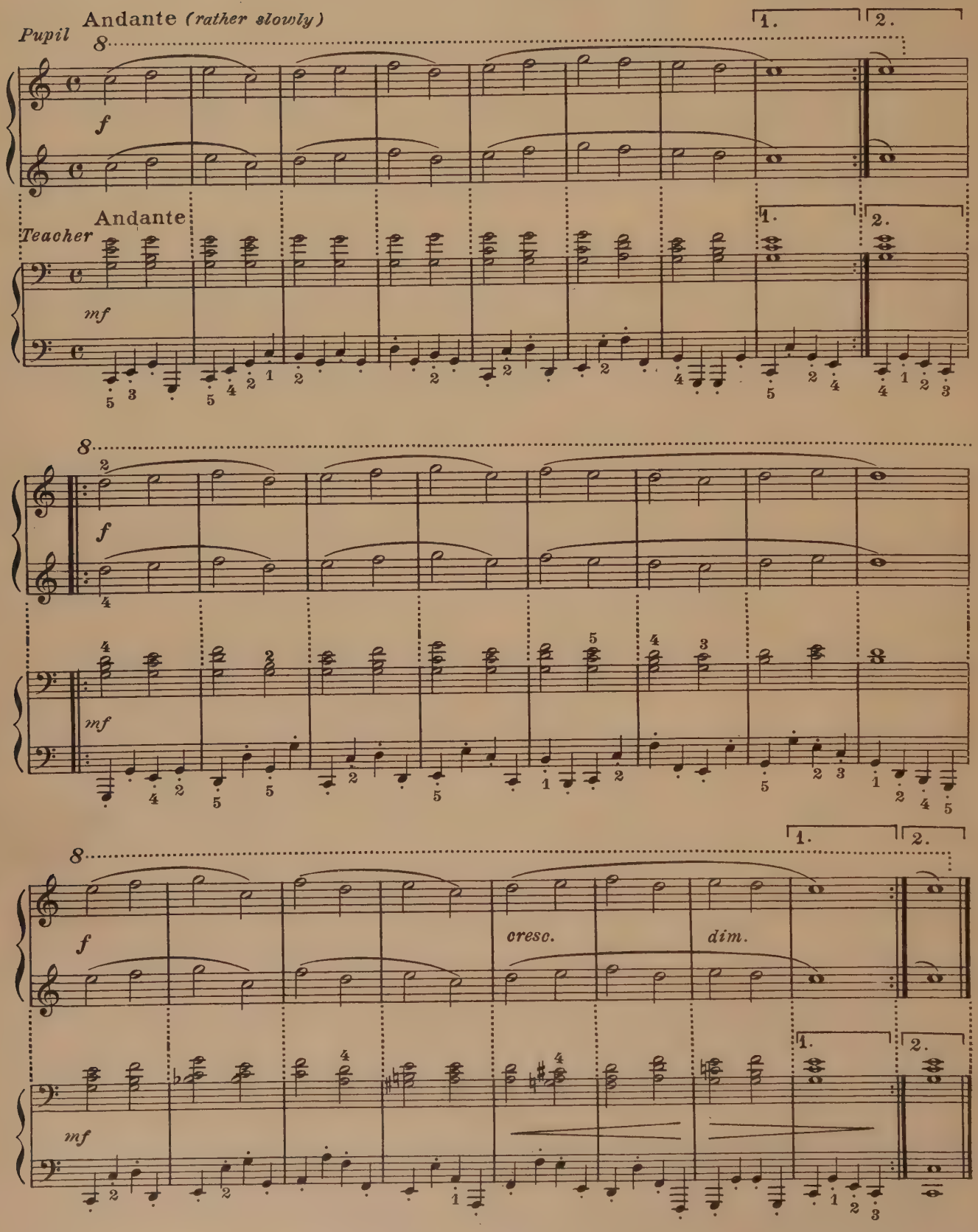
Moderato

LEFT HAND FOLLOWS THE RIGHT



TWO MELODIOUS PIECES

For Four Hands

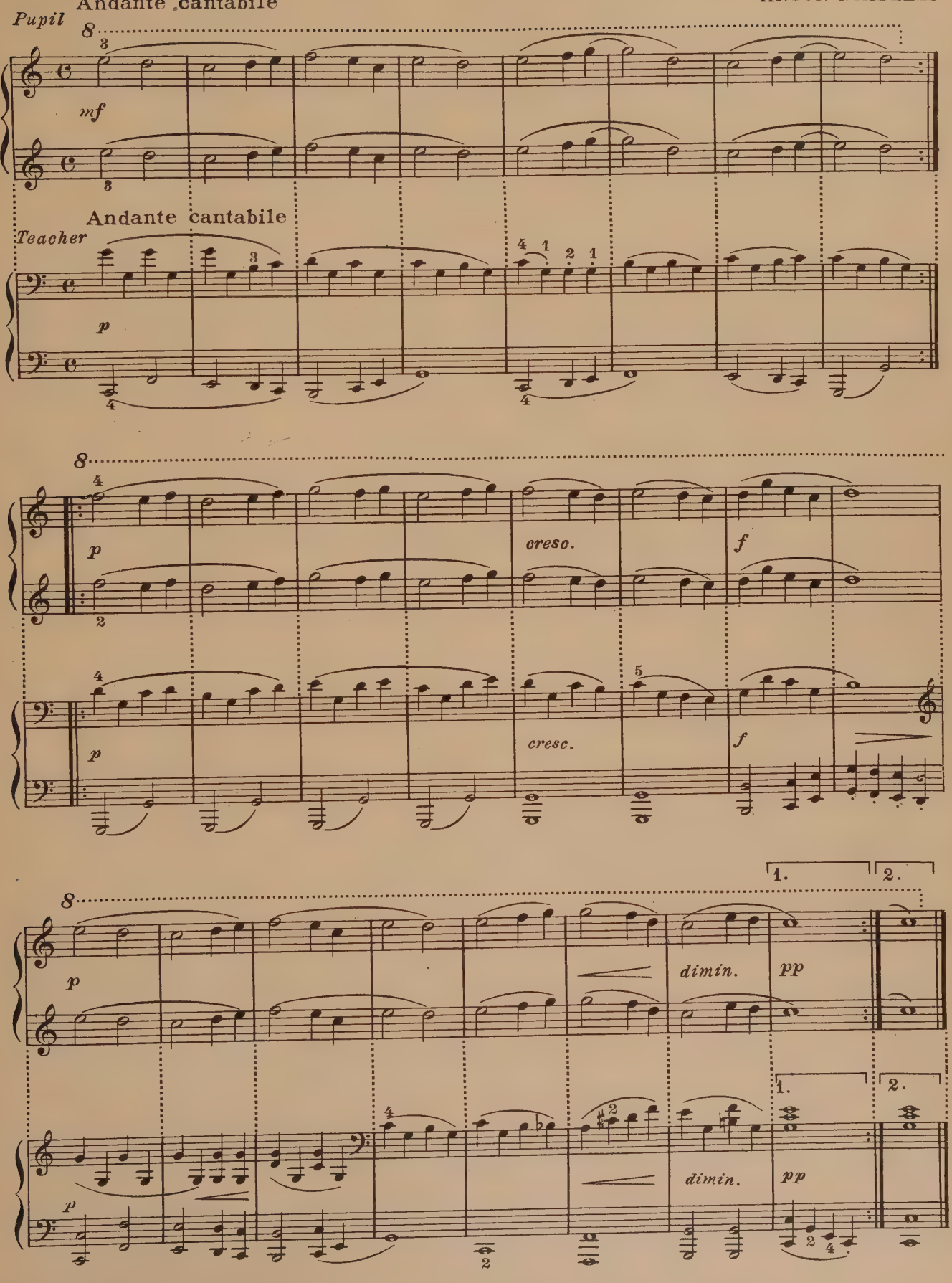
ANTON DIABELLI



For reading practice the pupils part is written for both hands in the treble clef.

What is the meaning of 8.....? Or as sometimes written 8va.....?

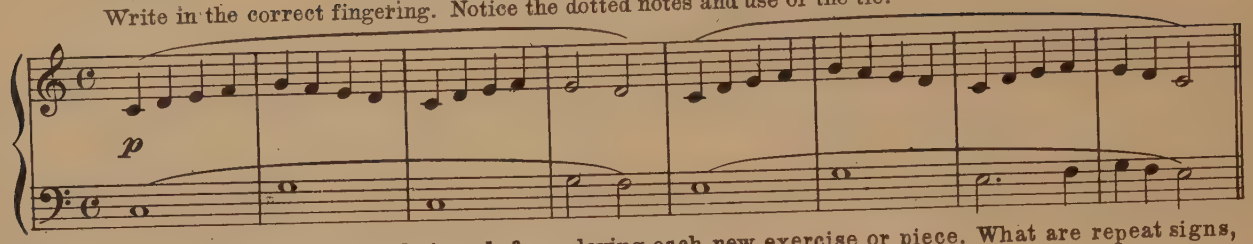
2-744-52


Andante cantabile
Pupil
mf
Andante cantabile
Teacher
p
cresc.
f
cresc.
f
1.
2.
dimin.
pp
1.
2.
dimin.
pp

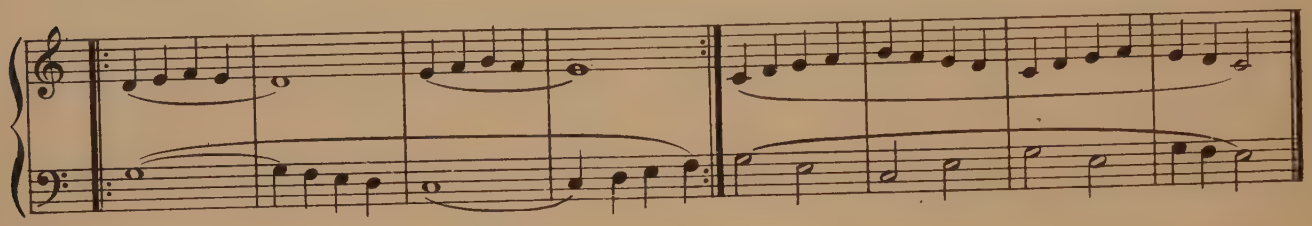
Moderato

UP AND DOWN THE PIAZZA STEPS

Write in the correct fingering. Notice the dotted notes and use of the tie.



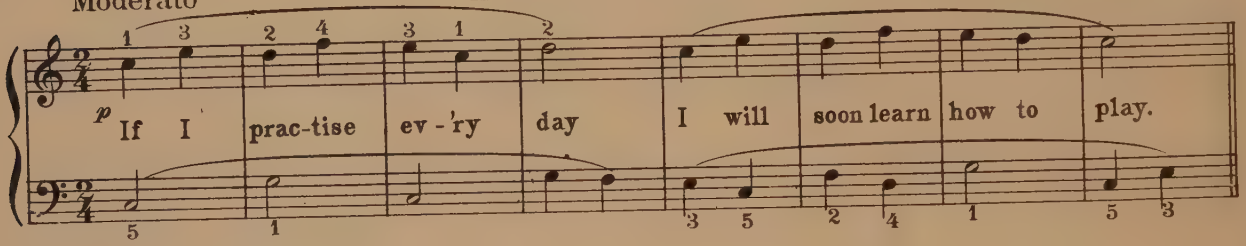
Find the definition of new terms and signs before playing each new exercise or piece. What are repeat signs, and their purpose?



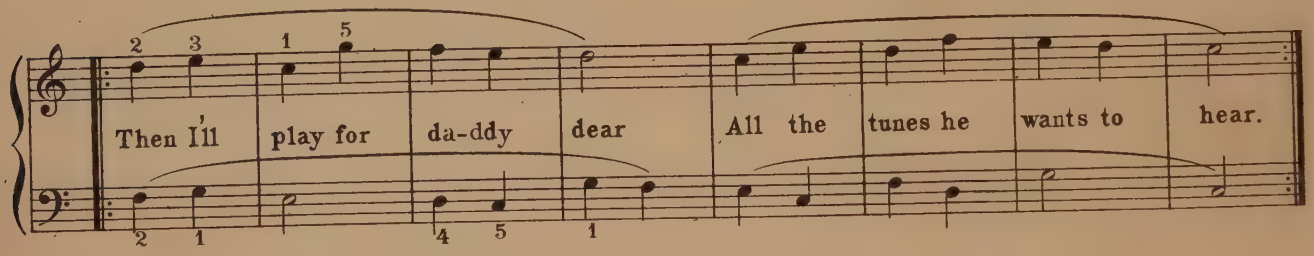
Moderato

A GOOD RESOLVE

CHARLES DENNÉE

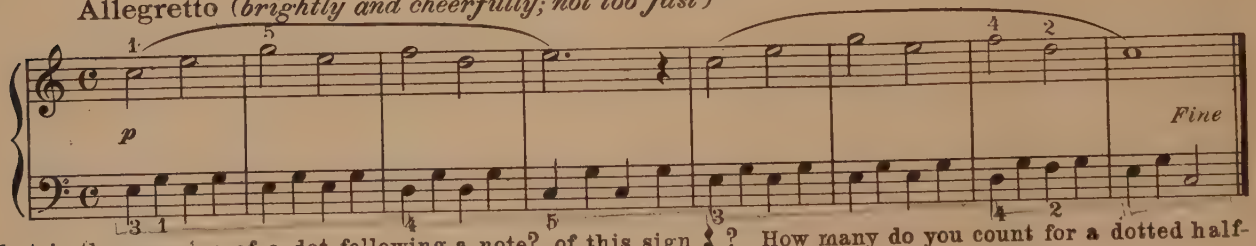


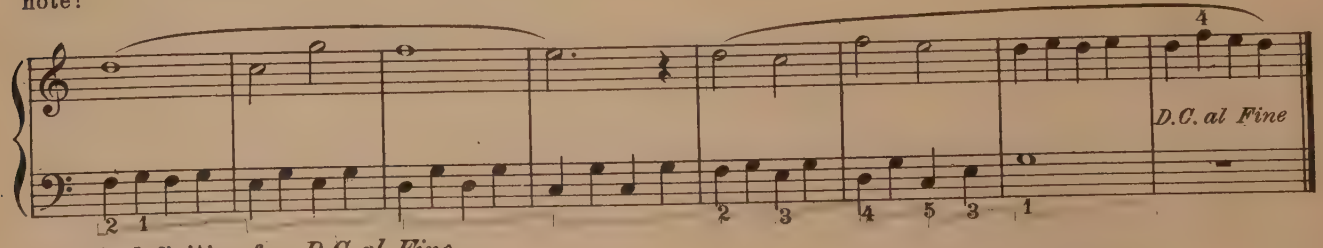
Name the intervals in each piece.



STUDY IN INTERVALS

Allegretto *(brightly and cheerfully; not too fast)*



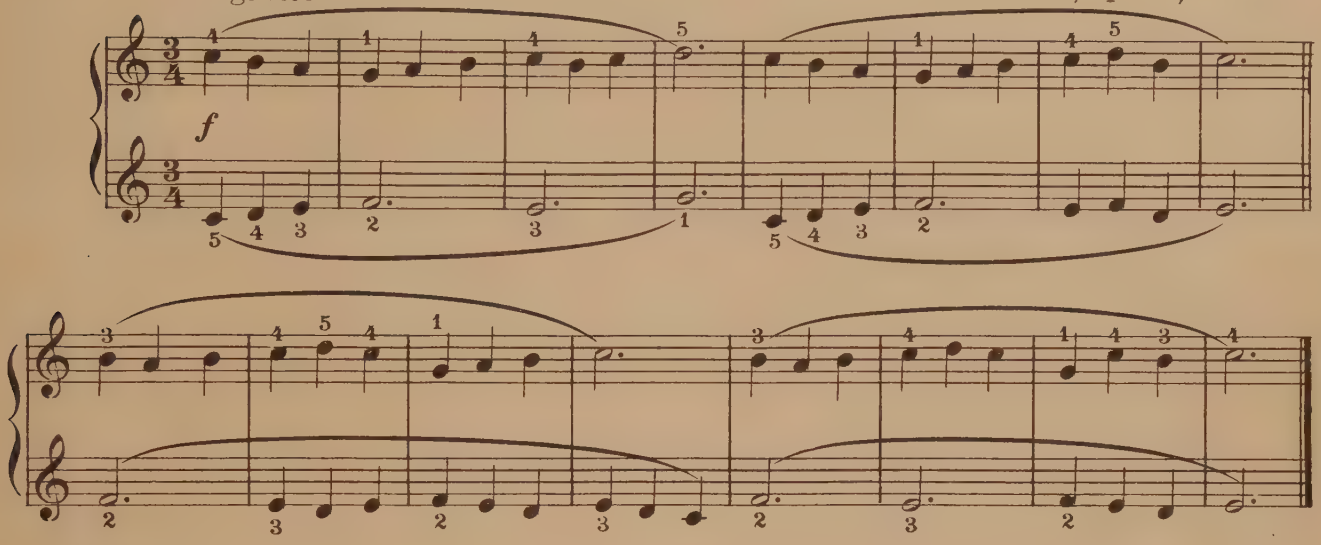
What is the meaning of a dot following a note? of this sign 𝄽 ? How many do you count for a dotted half-note?

Study definition for *D.C. al Fine*

STUDY IN CONTRARY MOTION

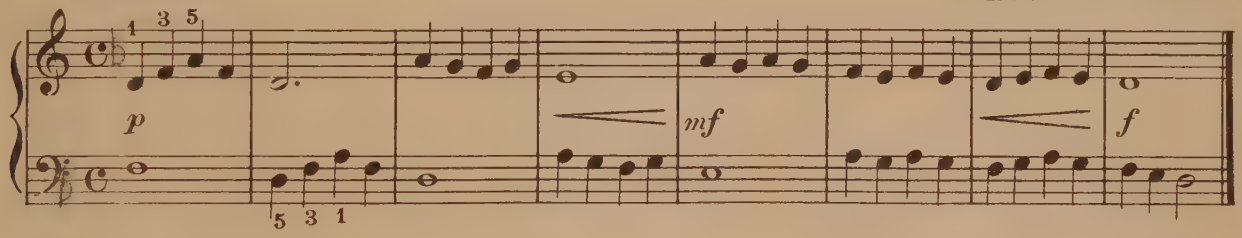
Introducing Dotted Notes

For practise in playing the left hand part in the treble clef.

Adapted from
A. KRAUSE, Op. 25, No. 28

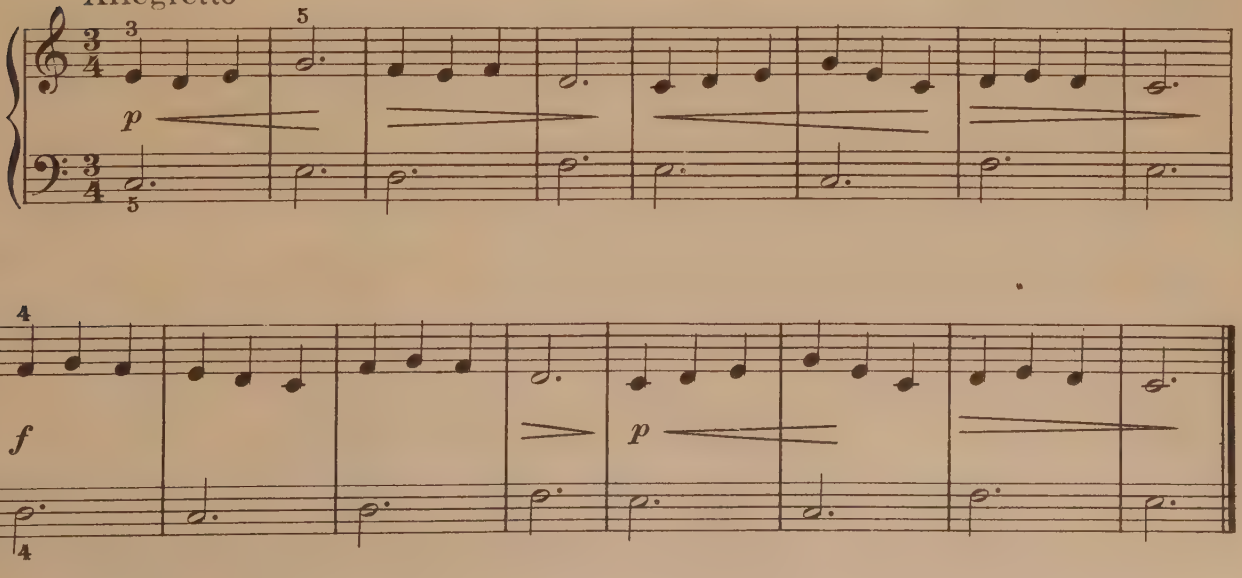
Allegretto

LEFT HAND IMITATES THE RIGHT

Moderato

CHARLES DENNÉE

MY FIRST WALTZ

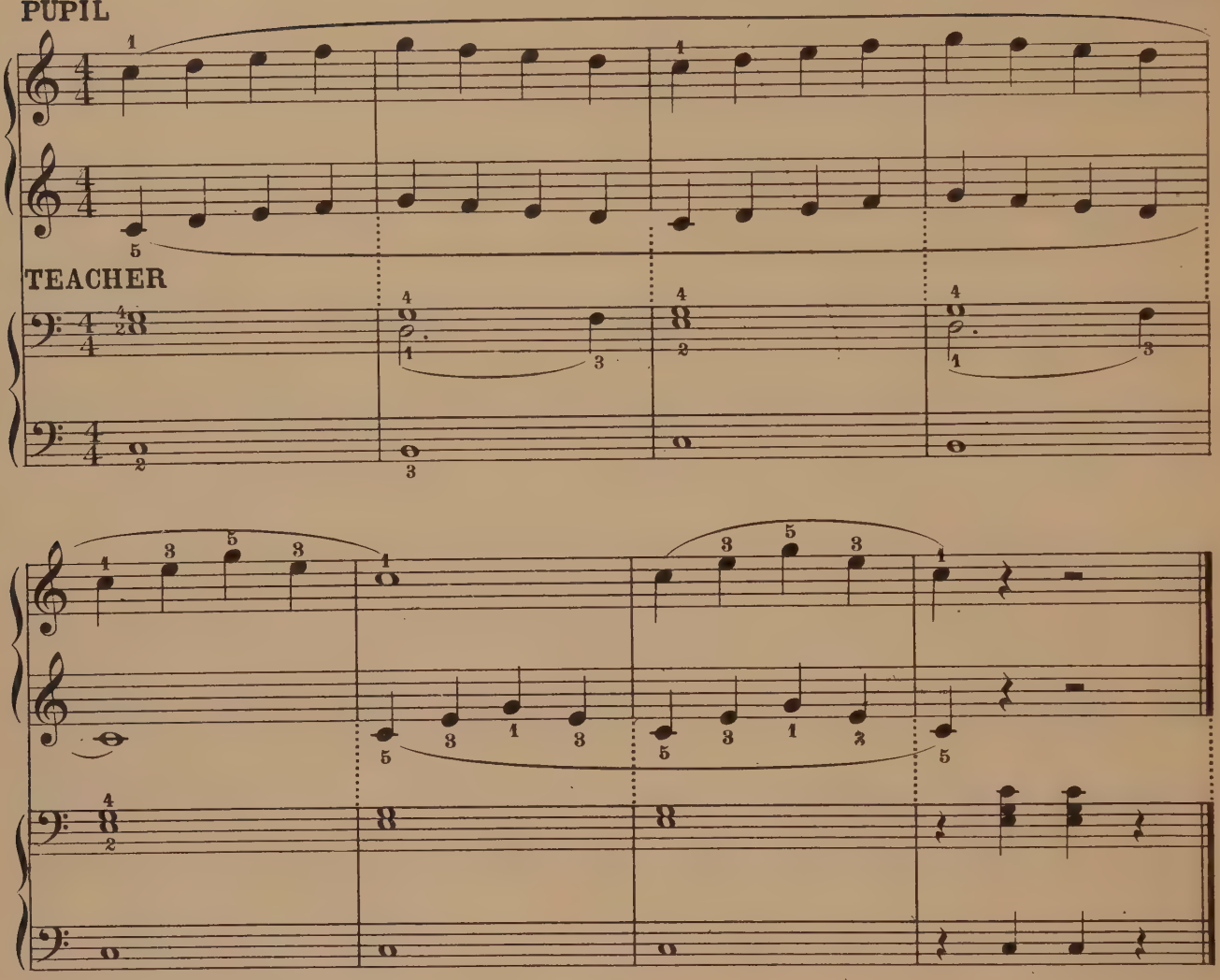
Allegretto

CHARLES DENNÉE



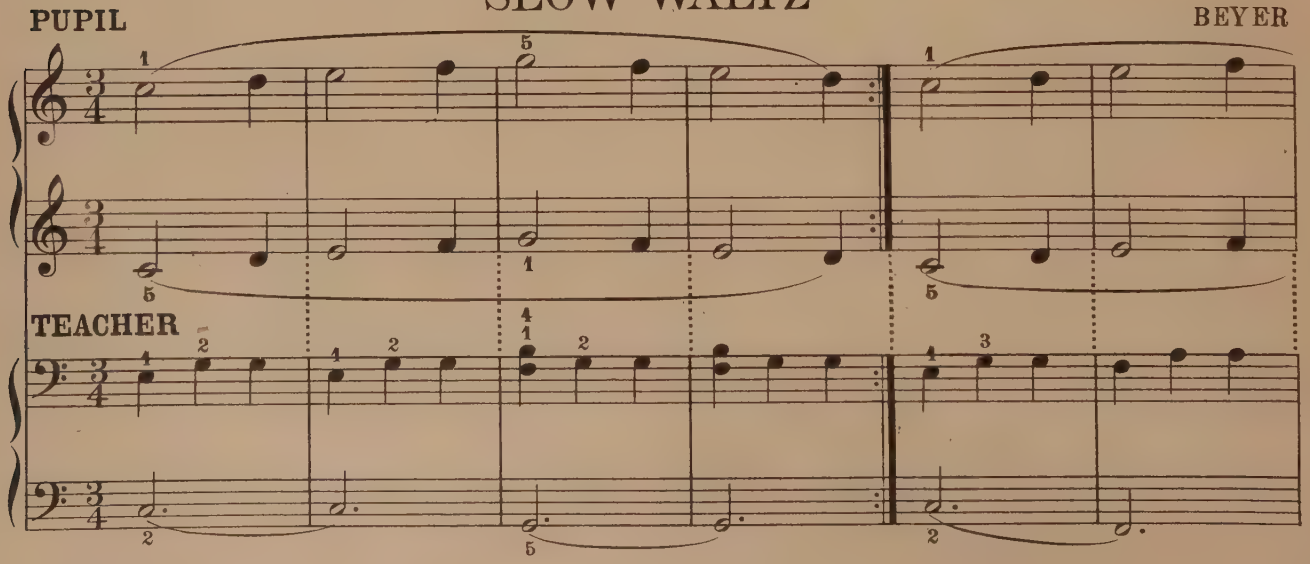
HOMEWARD BOUND

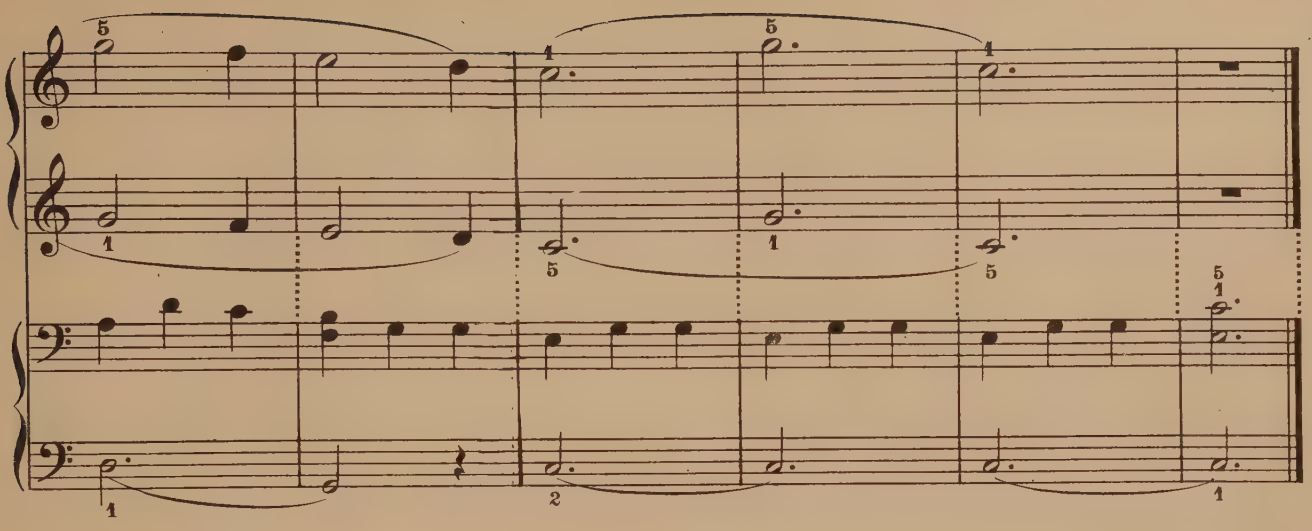
BEYER



SLOW WALTZ

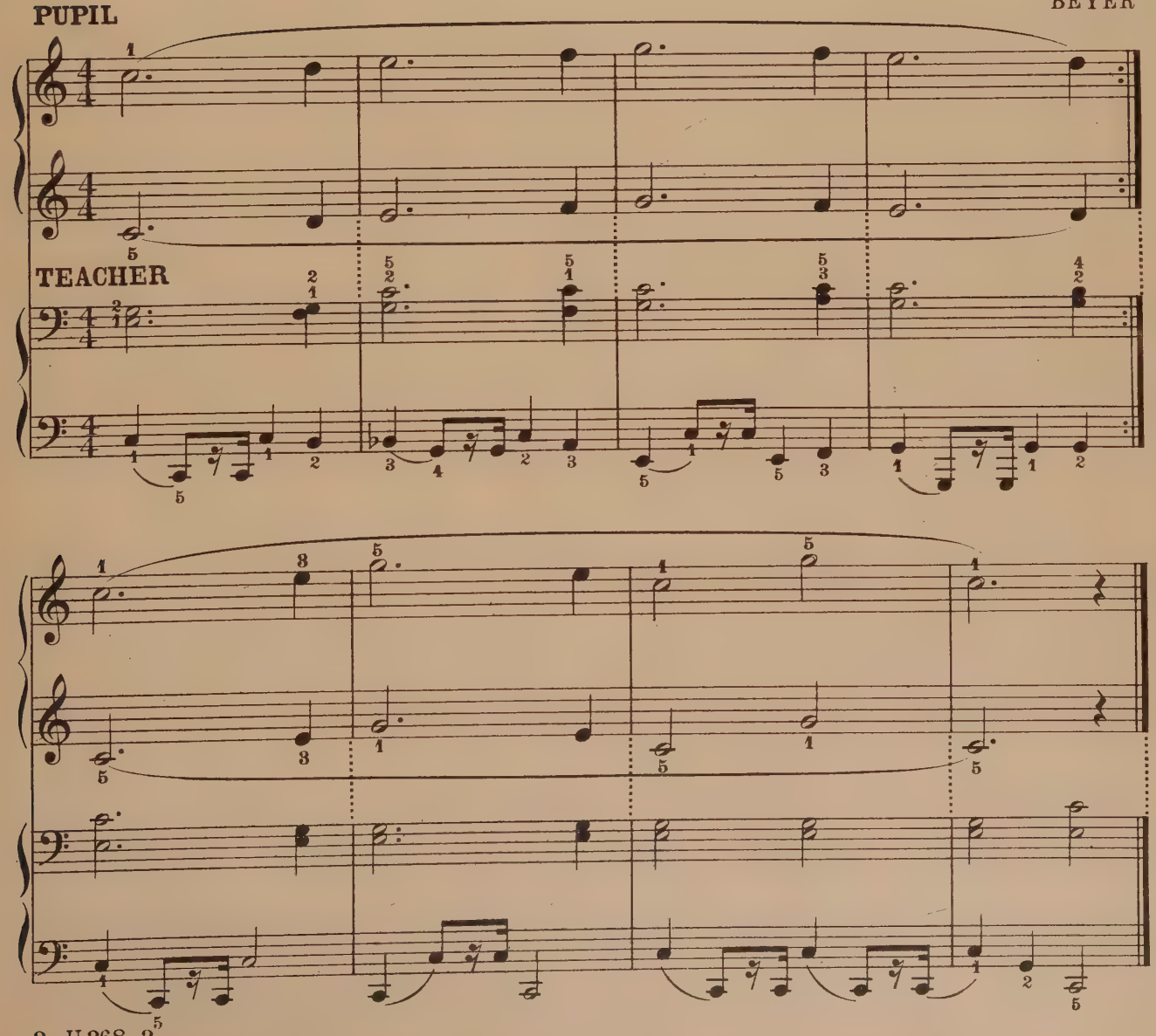
BEYER



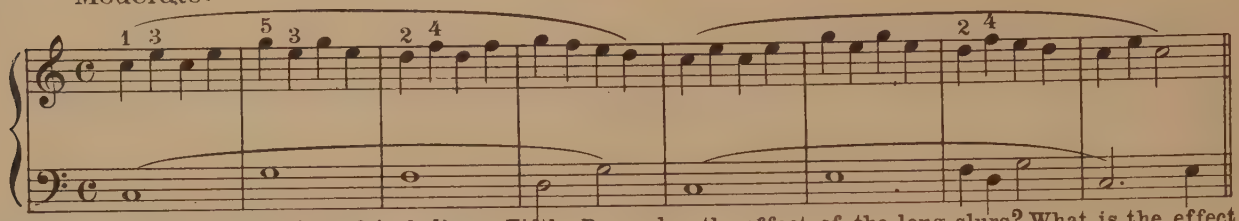


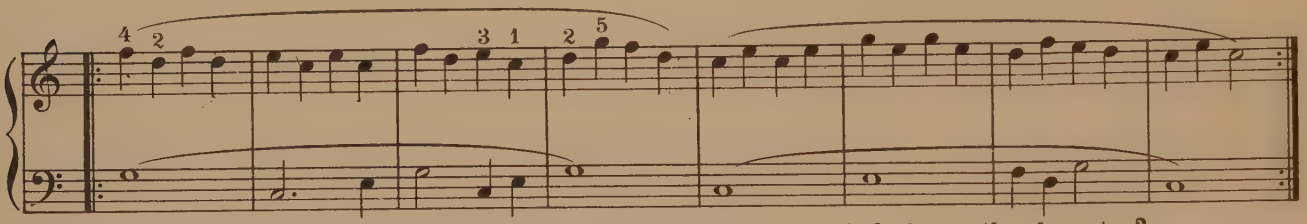
PRIMARY SCHOOL MARCH

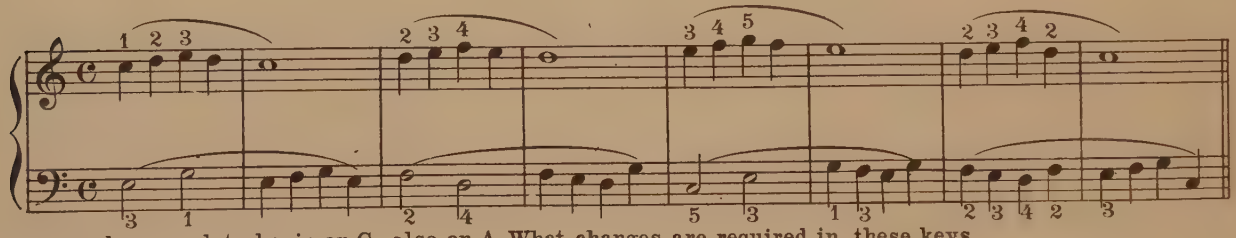
BEYER

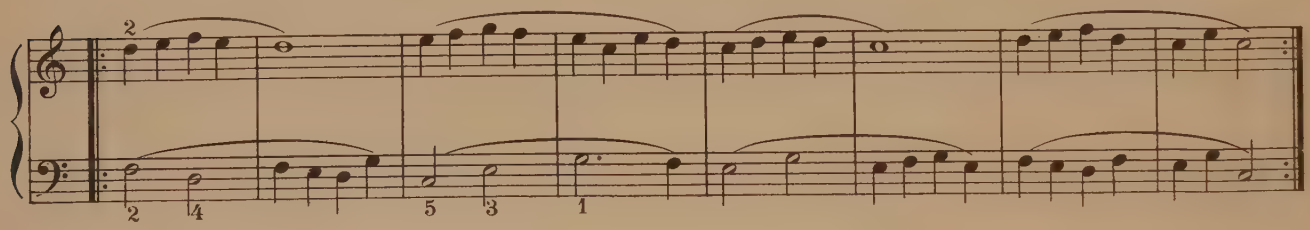
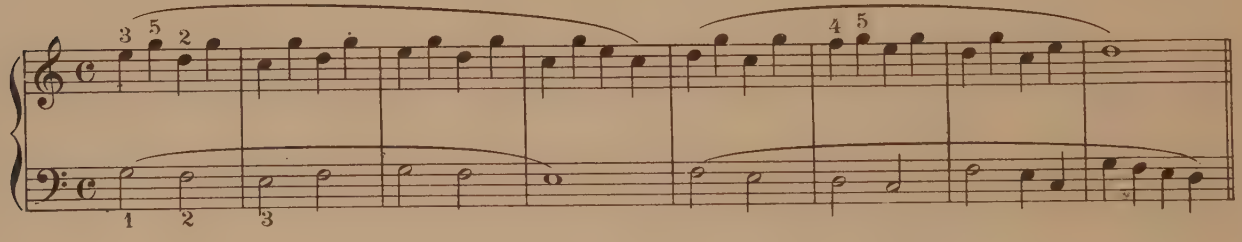
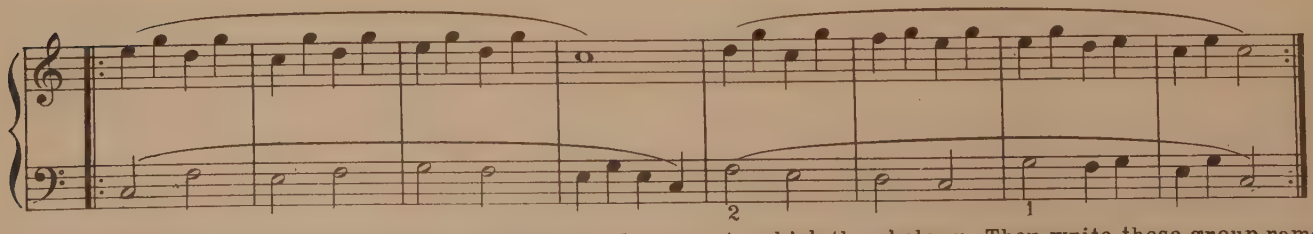


Moderato.



These contain all intervals up to and including a Fifth. Remember the effect of the long slurs? What is the effect when the slur ends on a half or whole note?

Transpose to begin on A, B, G, D and E. Why does the lowering of the pitch change the character?

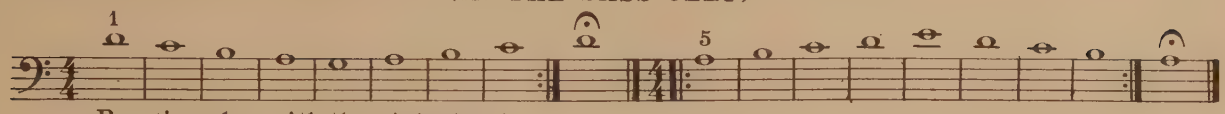


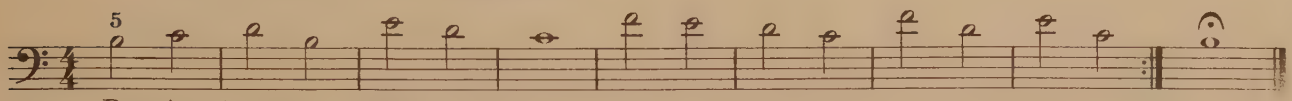
Transpose downward to begin on G; also on A. What changes are required in these keys.

Name all the notes and intervals, and the keyboard groups to which they belong. Then write these group names under all the note groups in the preceding pieces.

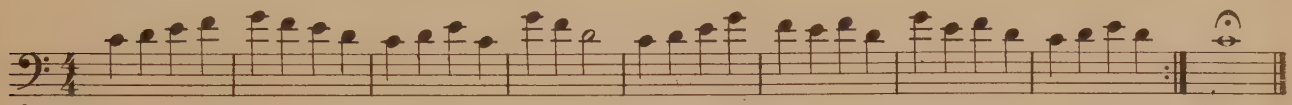
14-735-60

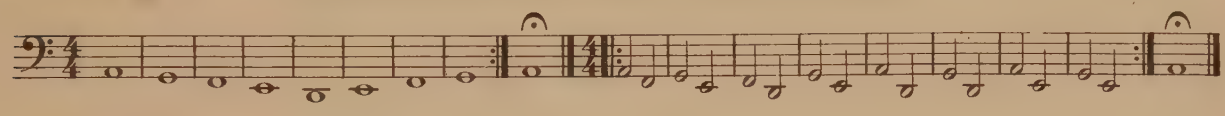
LEGER LINES ABOVE THE STAFF

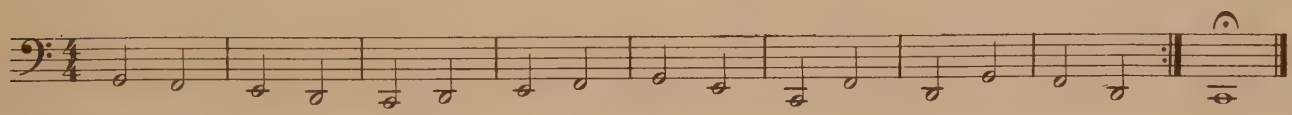
(IN THE BASS CLEF)

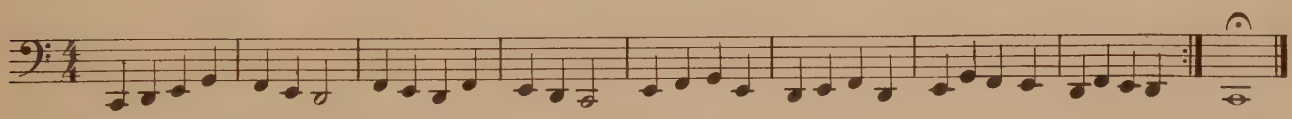
LEFT HAND

Practise also with the right hand.



Practise the notes on leger lines until they are as easy to read as those within the staff.

LEGER LINES BELOW THE STAFF

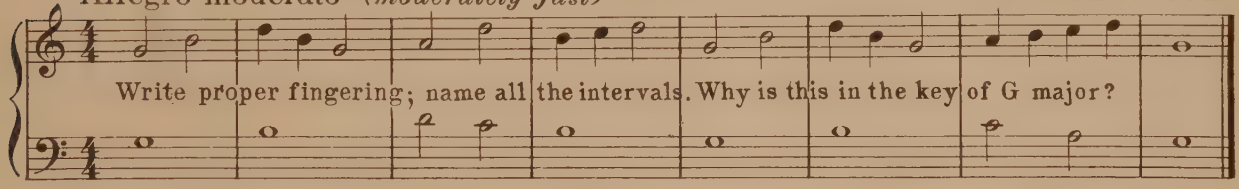




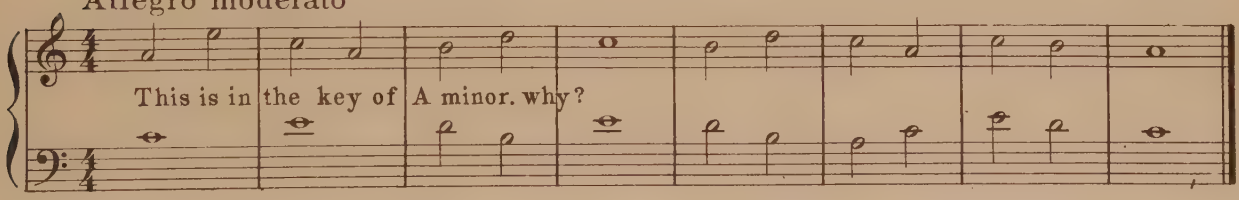


LITTLE RECREATIONS IN NOTE VALUES

Allegro moderato *(moderately fast)* CHARLES DENNÉE

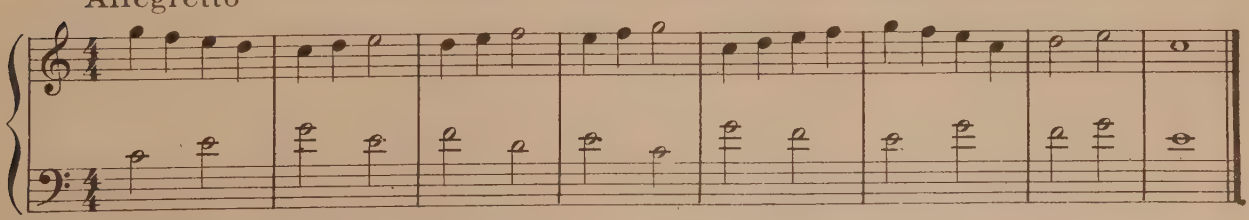


Allegro moderato



THE LEFT HAND EXPLORES THE UPPER REGION

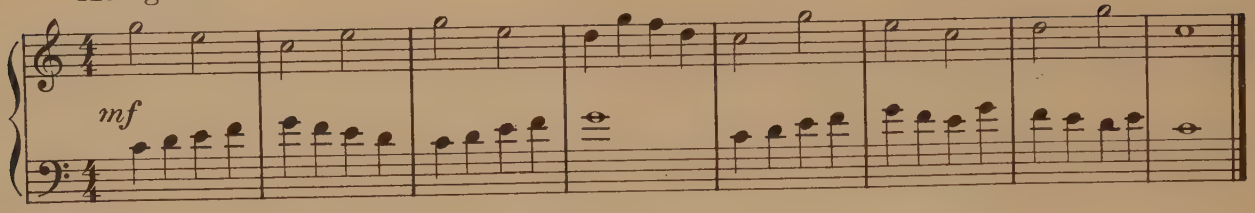
Allegretto



Name the notes and intervals, and the keyboard groups to which they belong.

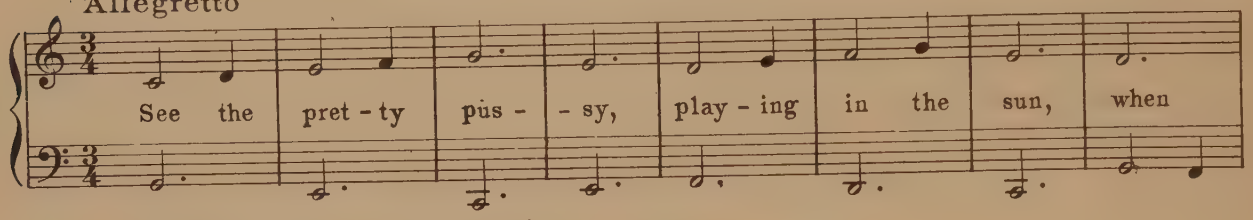
THE LEFT HAND GAINS COURAGE

Allegretto

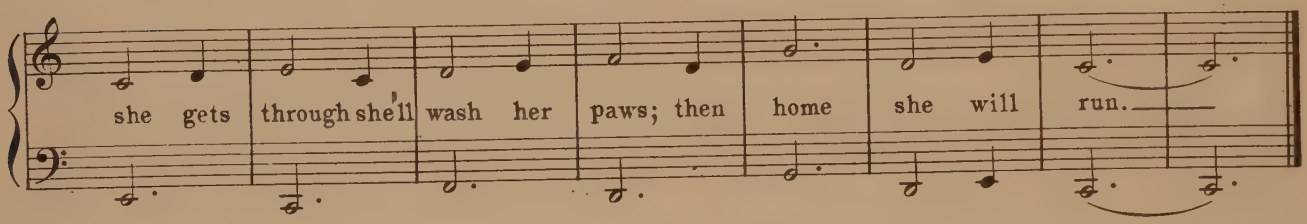


PUSSY CAT AT PLAY

Allegretto

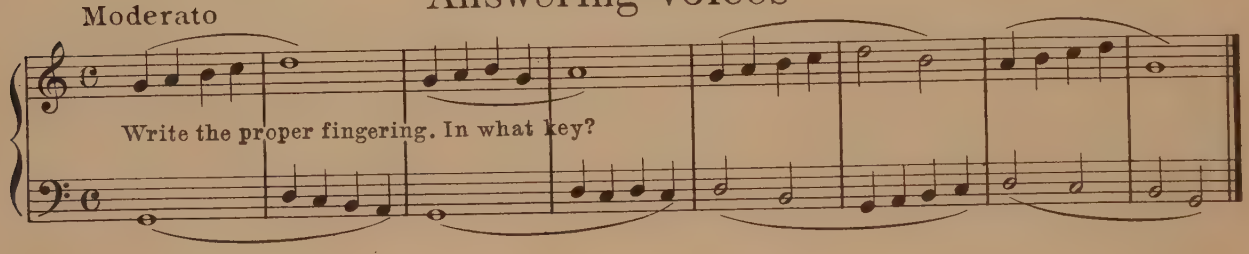


Explain effect of a dot after a note.



Answering Voices

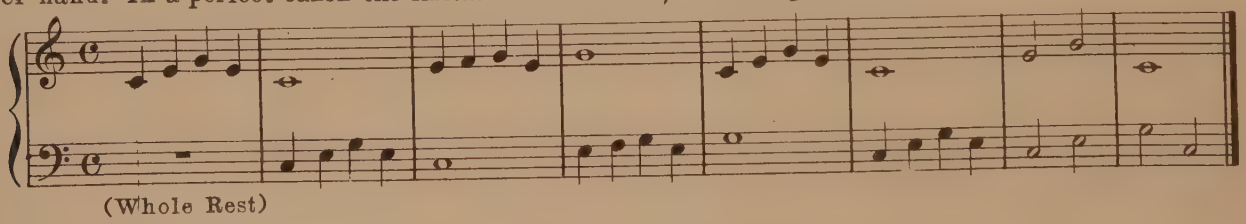
Moderato



Two Little Canons

PERFECT CANON

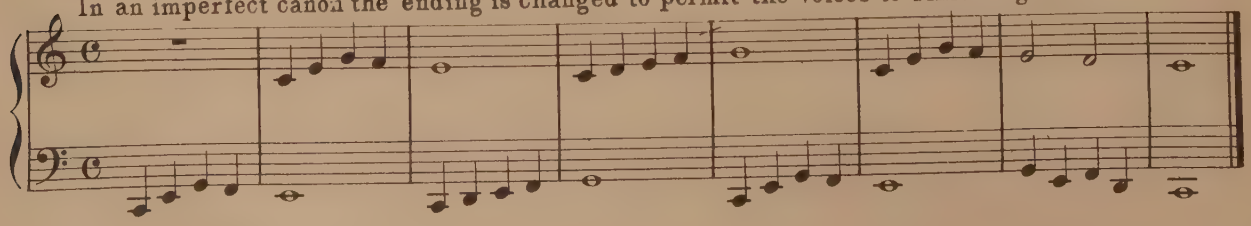
Canon is the imitation (or reproduction) in one hand, of what has previously been played in the other hand. In a perfect canon the imitation is absolute, continuing to the end.



(Whole Rest)

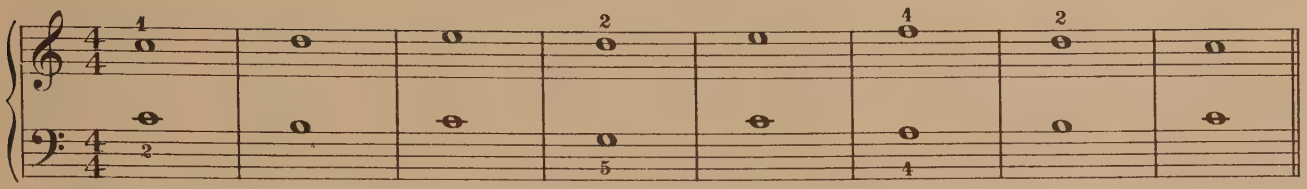
IMPERFECT CANON

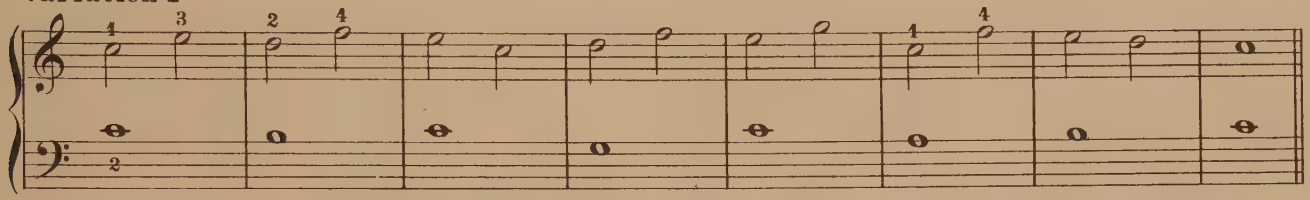
In an imperfect canon the ending is changed to permit the voices to finish together.

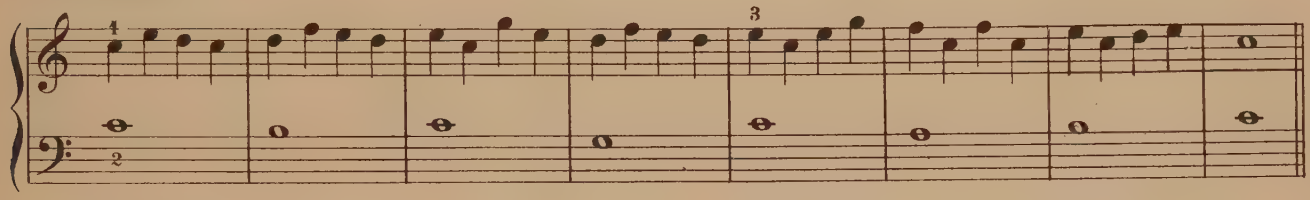


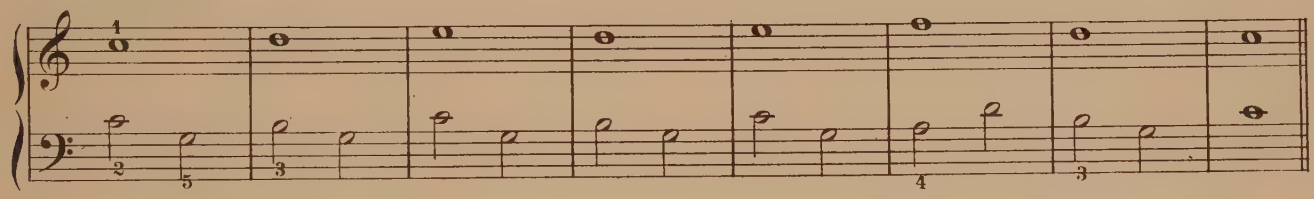
THEME AND VARIATIONS

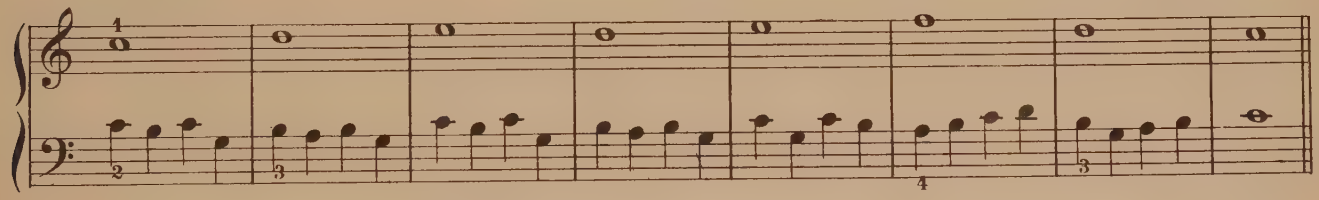
HUMMEL

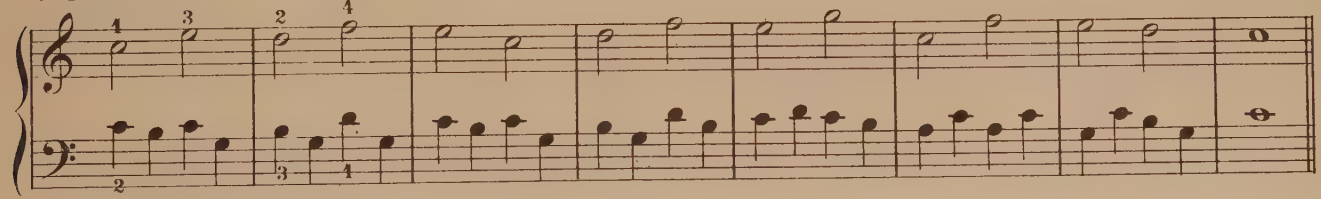
Theme

Variation I



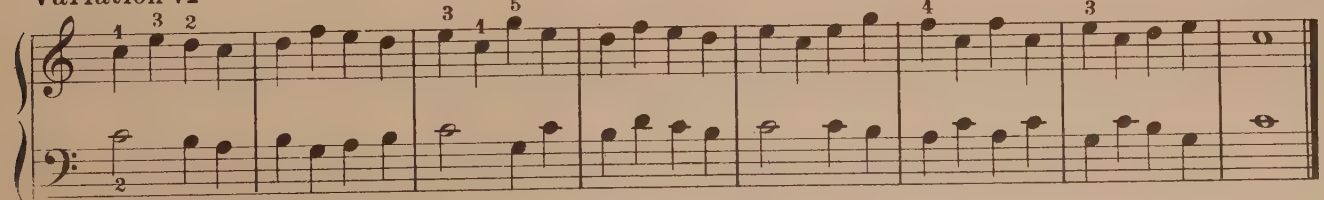
Variation II

Variation III



Variation IV

Variation V

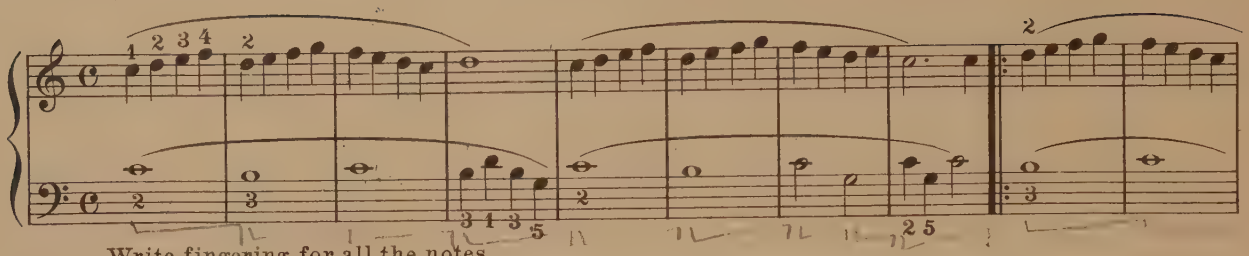


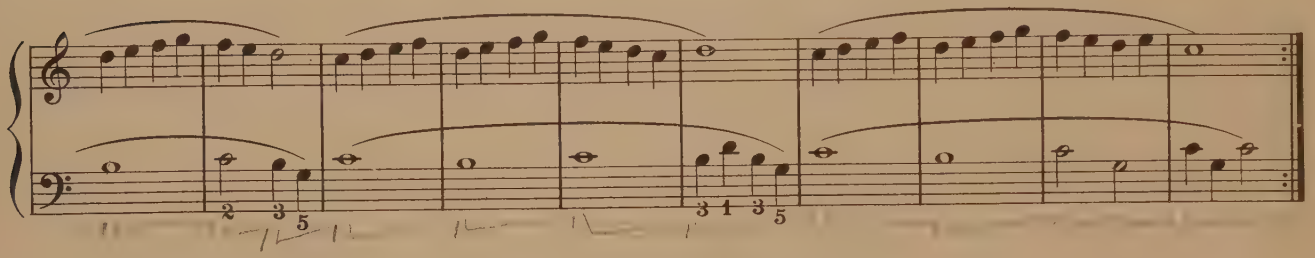
Variation VI

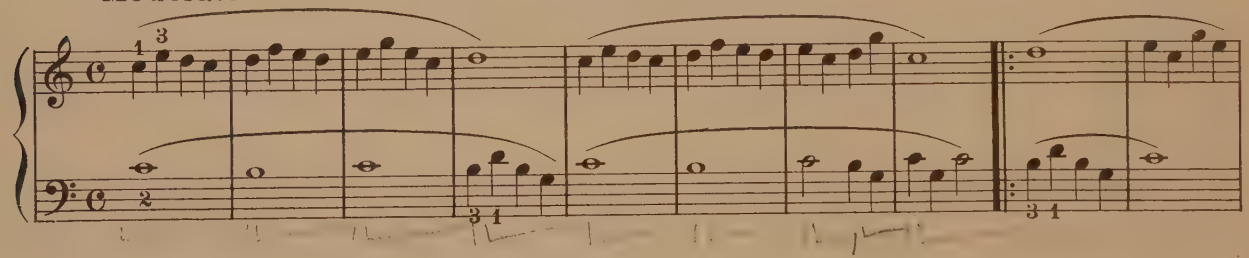
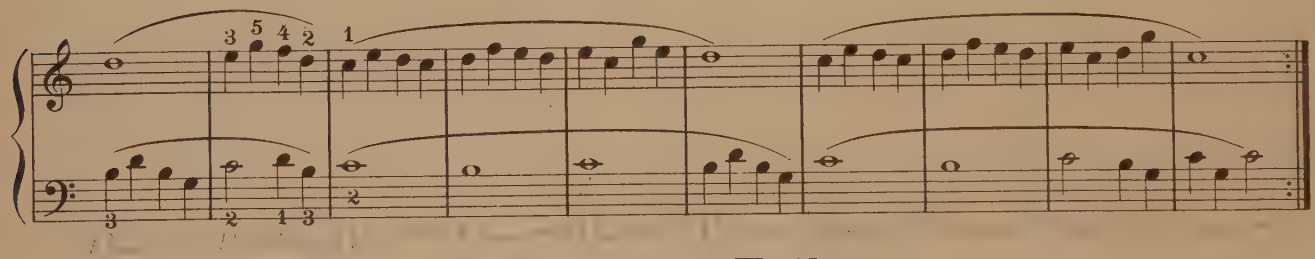


Morning Recreation

Moderato



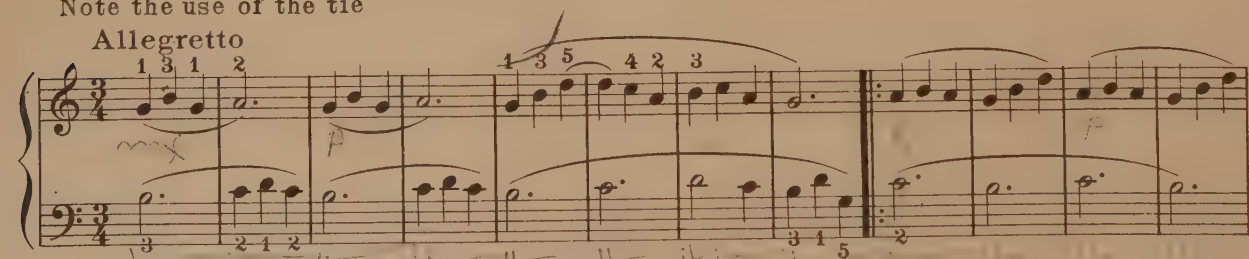
Write fingering for all the notes

The Daily Round

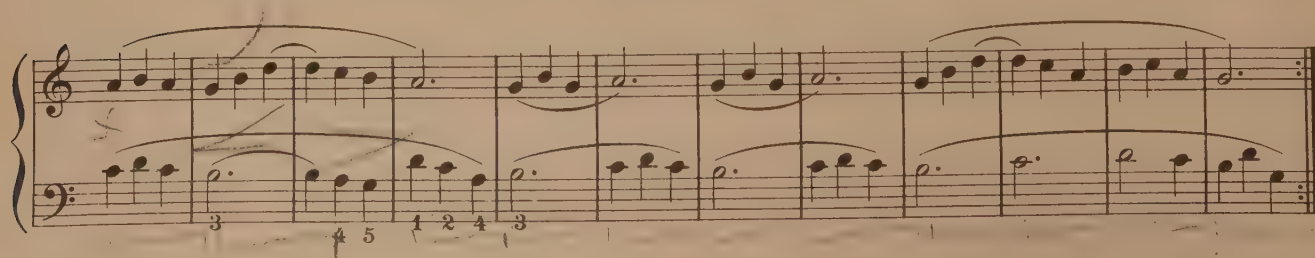
Moderato



Song of the Toiler

Note the use of the tie

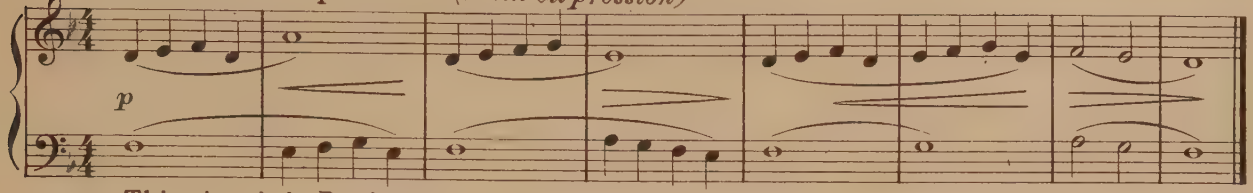
Allegretto



This piece uses the first five tones of the scale of G major

Plaintive Mood

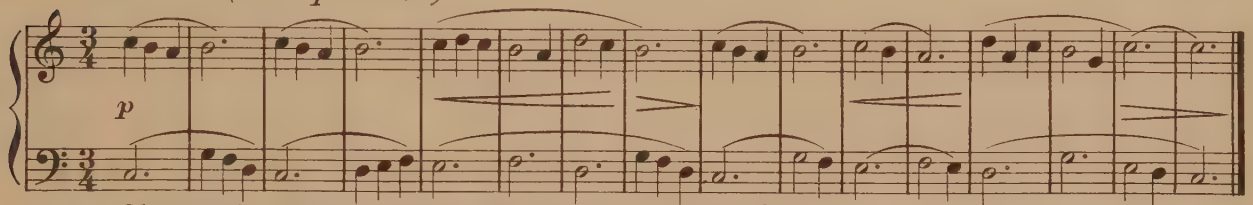
CHARLES DENNÉE

Moderato con espressione *(With expression)*

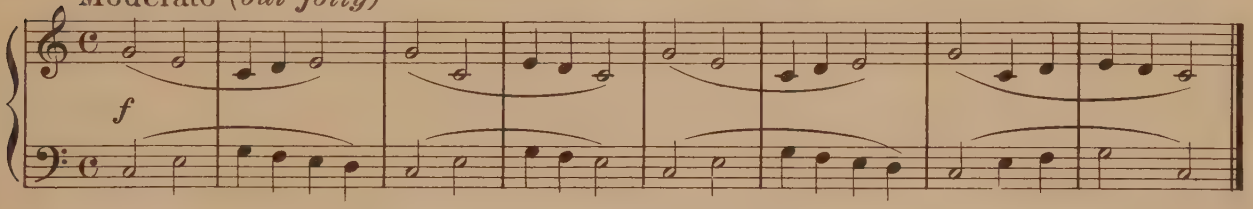


This piece is in D minor

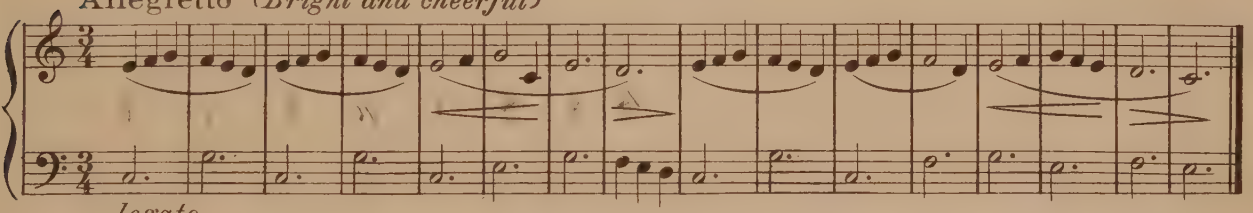
A Little Song

Moderato *(Con espressione)*

Observe the signs indicating *crescendo* and *diminuendo*

Country Boy's Song

Moderato *(but jolly)*

A Merry Roundelay

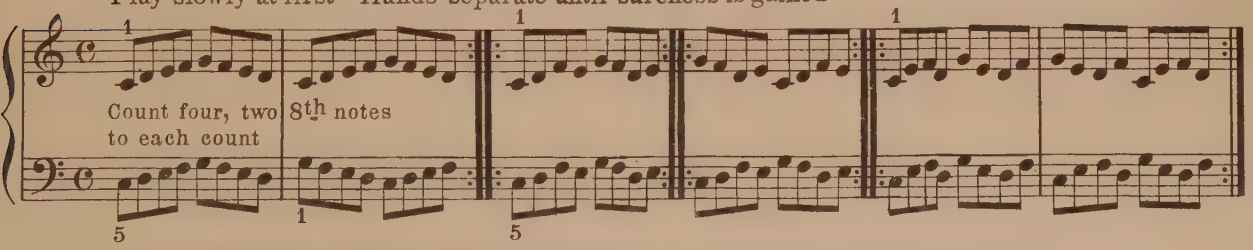
Allegretto *(Bright and cheerful)*



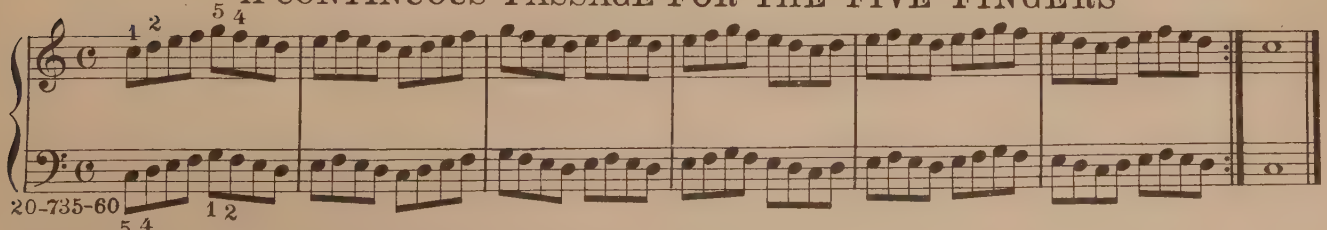
legato

FINGER EXERCISES IN 8th NOTES

Play slowly at first - Hands separate until sureness is gained



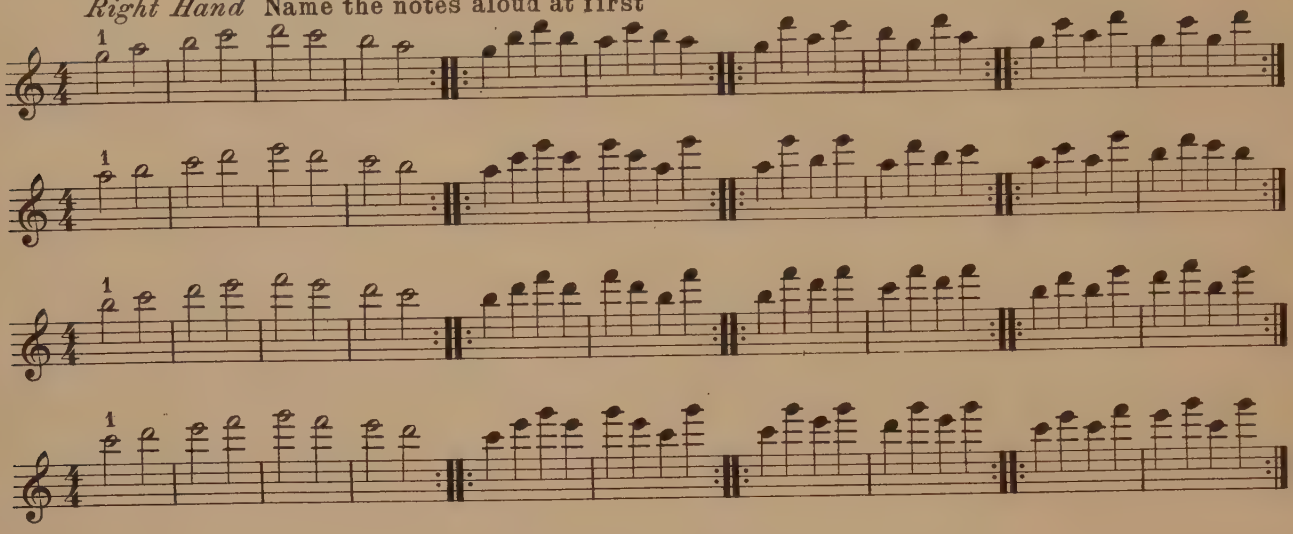
A CONTINUOUS PASSAGE FOR THE FIVE FINGERS



Transpose to five-finger positions beginning on G, D, A, E and F. Study the table of Key Signatures to find which notes are Sharp or Flat in each of these five-finger positions.

Learn the names of these notes, their location upon the keyboard and the name of the "Key-group or Octave," (see diagram of keyboard) before proceeding to the following pages. This is imperative, in order to recognize the notes, and find them upon the keyboard, without halting or puzzling over them when learning the following exercises and pieces.

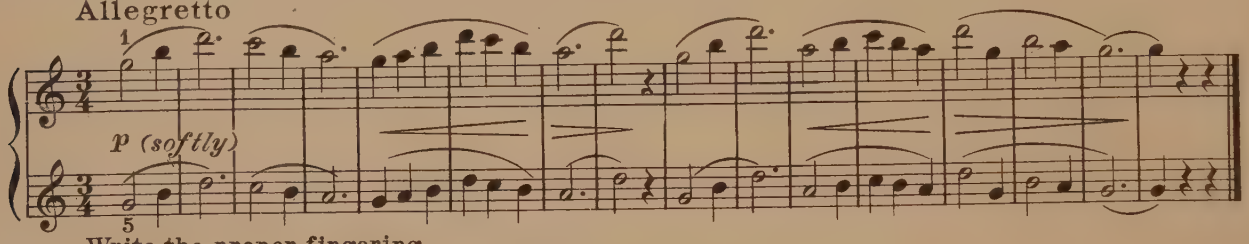
Right Hand Name the notes aloud at first



Graceful Dance

C. FREDRIC

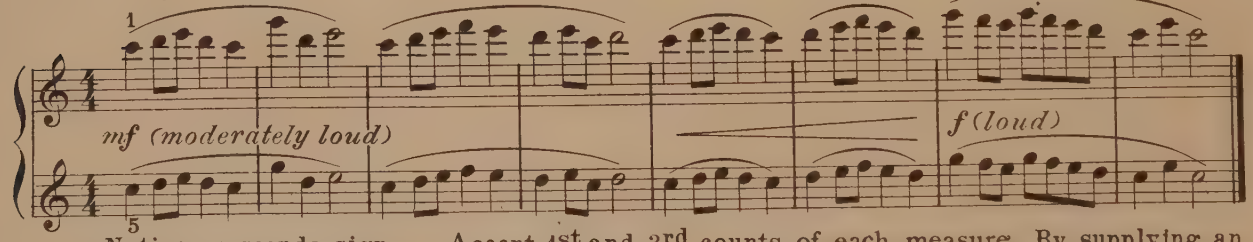
Observe rests and signs for swell, also notation in Treble Clef for left hand.

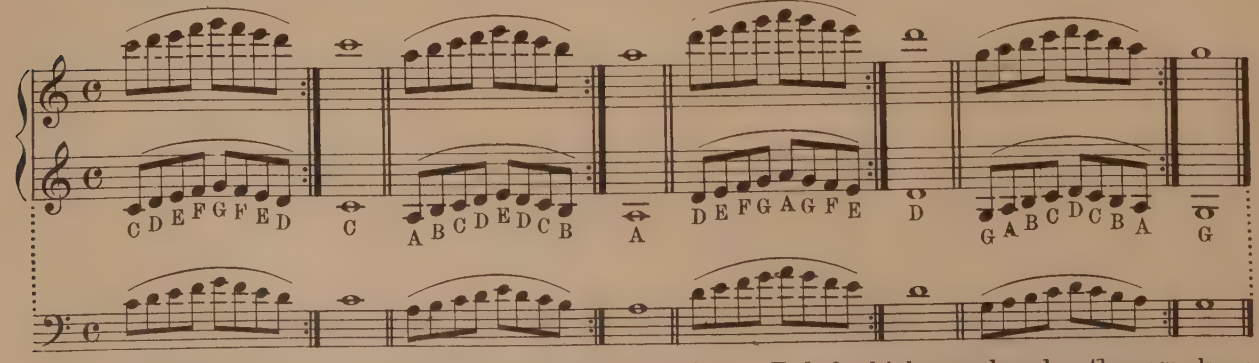
Allegretto

Write the proper fingering.

Fairy March

C. FREDRIC

Allegro moderato *(moderately fast)*



Notice crescendo sign. Accent 1st and 3rd counts of each measure. By supplying an accompaniment the teacher may make duets of these two pieces.

Compare the notes in the G clef, with those in the F clef, which are played on the same keys.

What is the other name for G clef; for F clef?

Finger Exercises

For rhythmic practise and the development of facility

The following exercises should be practised with both hands together after they are well learned separately. Play slowly, with accurate lift and stroke of the fingers, keeping them curved at all times.
Count 4 equal counts in each measure
Practise and learn but *one* exercise at a time; do not try several at once.

R. H. SLOW TRILL

L. H.

R. H.

L. H.

INTERVALS OF SECONDS AND THIRDS

R. H.

L. H.

CONTINUOUS TRILL; an elementary "chain trill"

R. H.

L. H.

BROKEN THIRDS

RHYTHMIC VARIANTS

R. H.

L. H.

Also transpose to the keys of D, A and F, and eventually to every scale beginning on a white key.

Three Little Duets

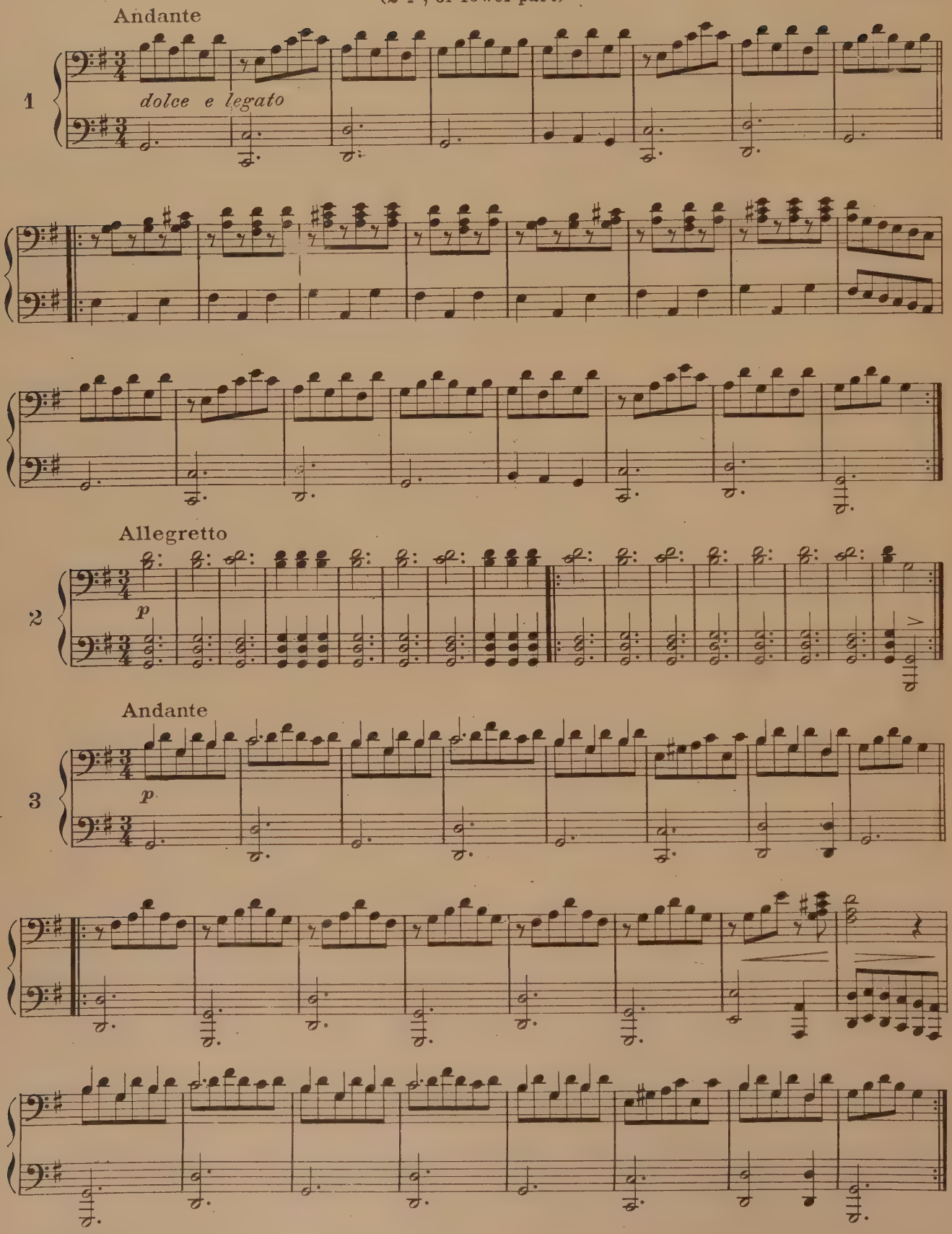
(Two players, 4 hands)

Teacher's Part

Secondo

(2nd, or lower part)

F. BEYER



Three Little Duets

For reading leger line notes above the treble staff

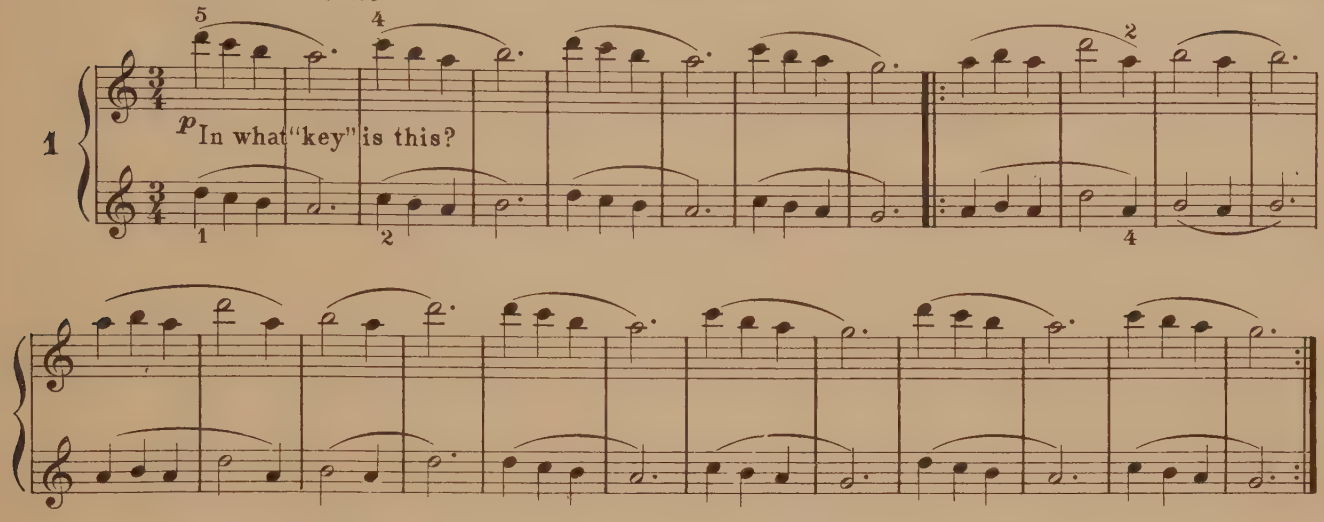
Pupil's Part

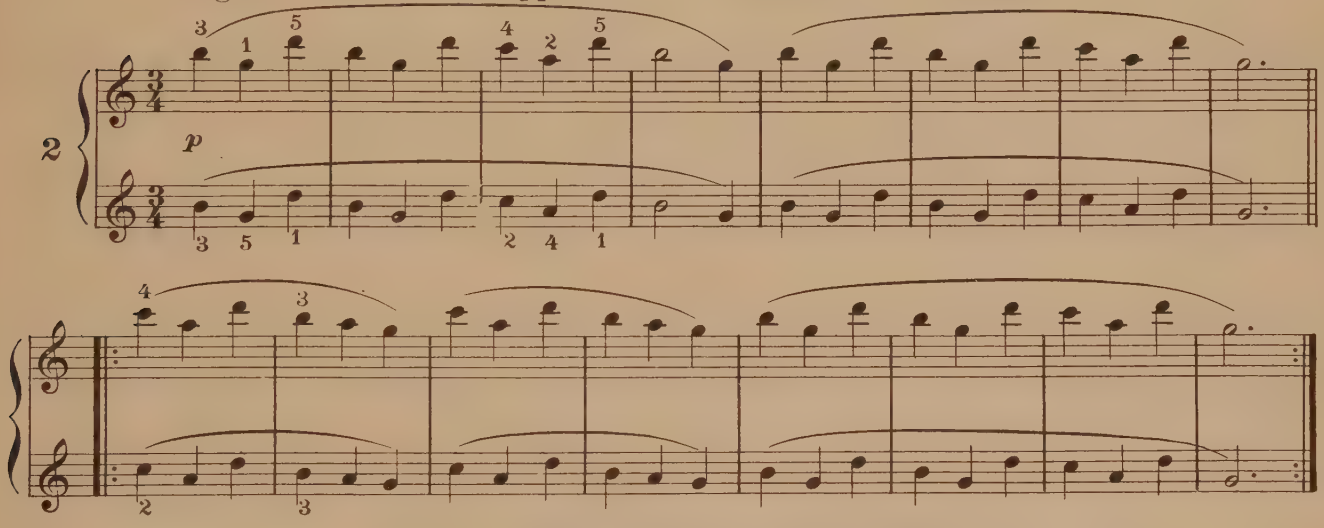
Primo

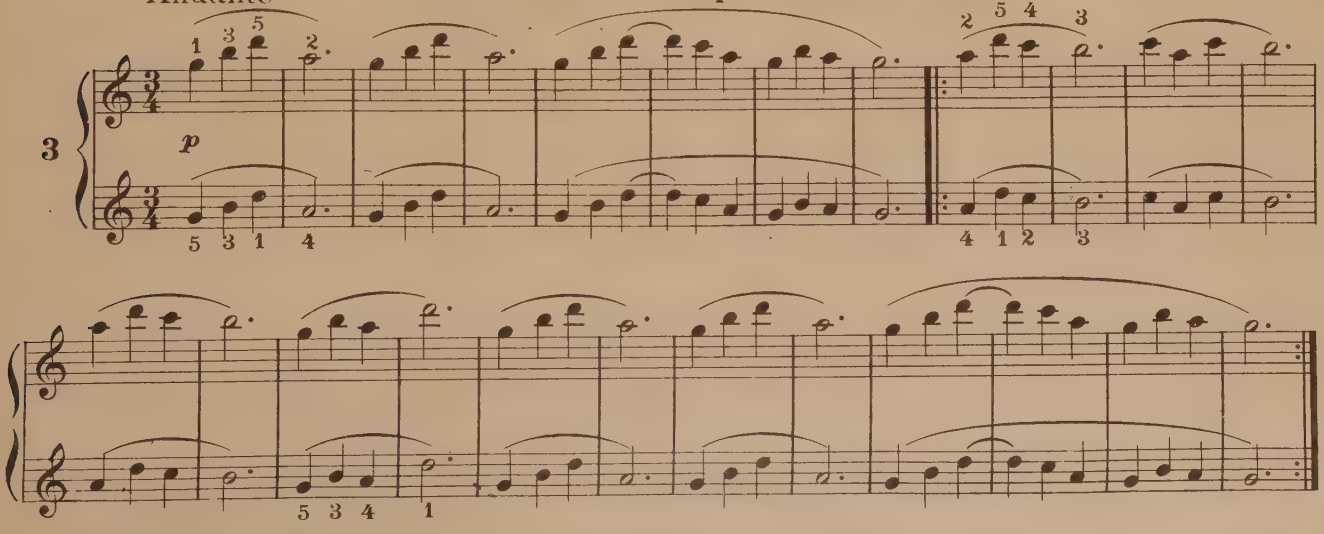
(1st, or upper part)

F. BEYER

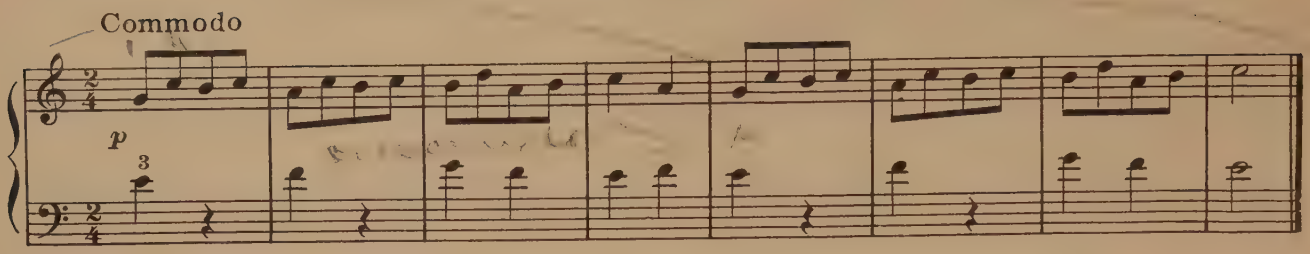
Andante *(Slow)*

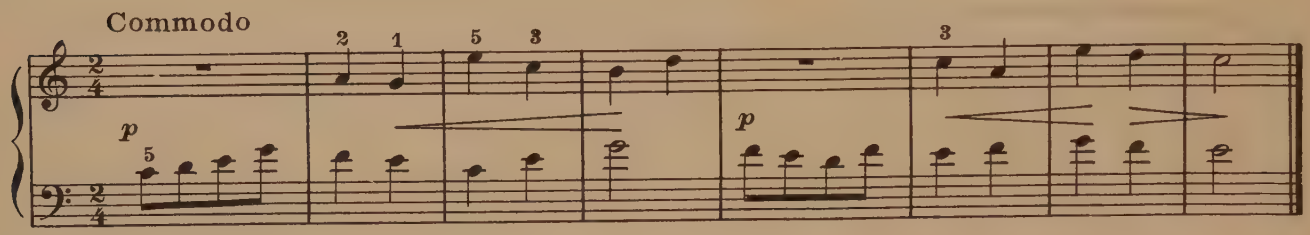


Allegretto This is an application of broken triad variants

Andante These consist of simple broken triads



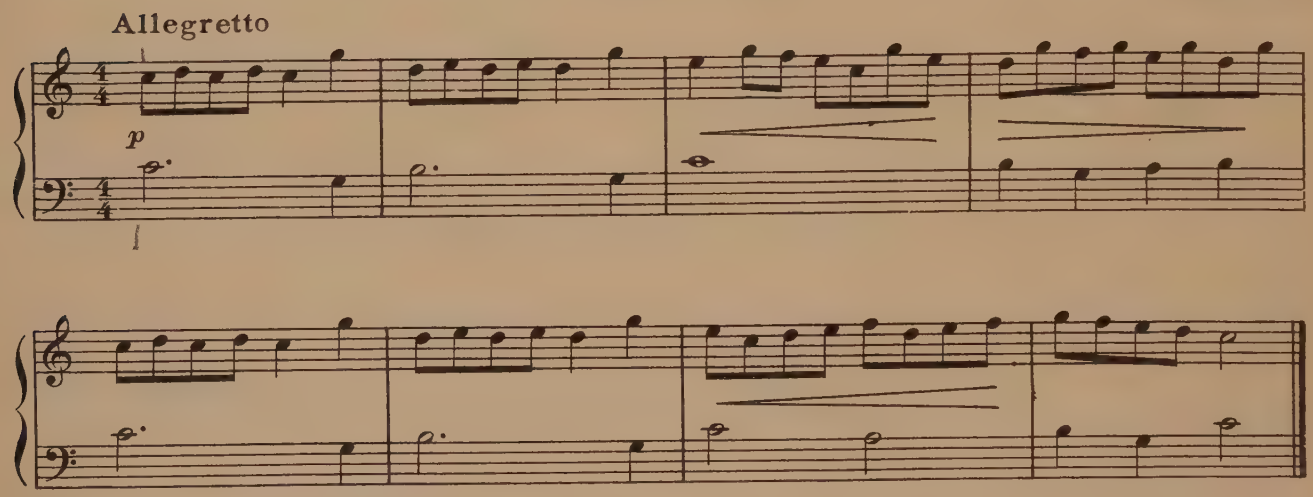
FOR THE STUDY OF TRILLS AND INTERVALS





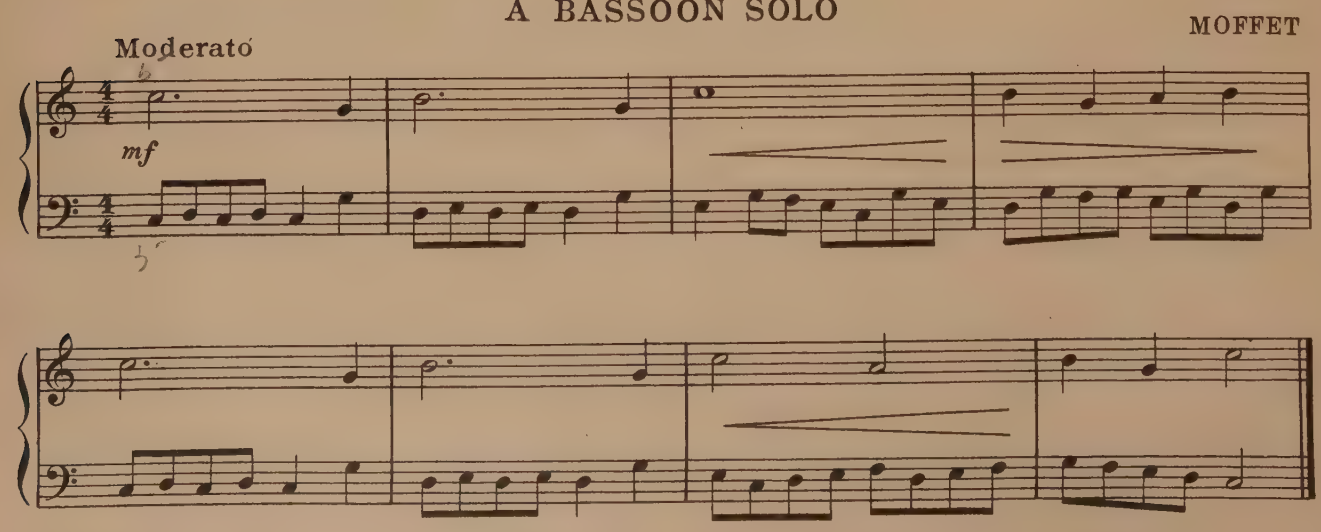
A FLUTE SOLO

MOFFET



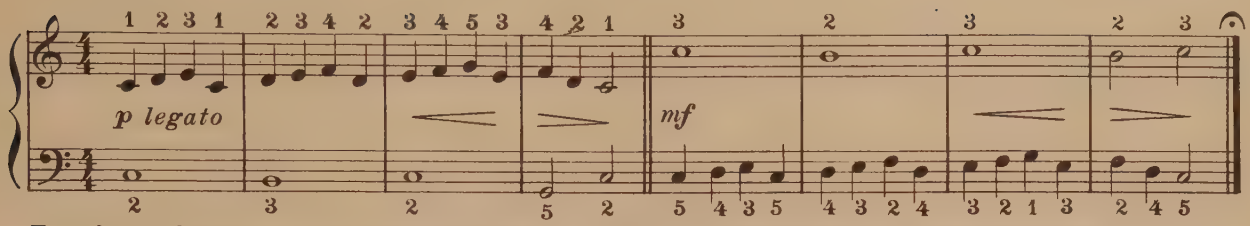
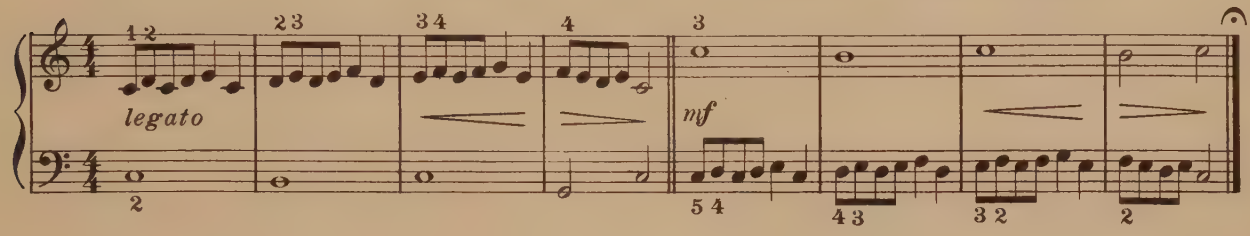
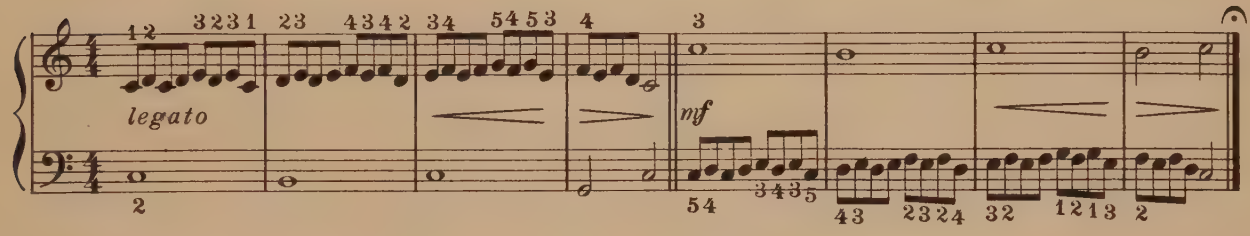
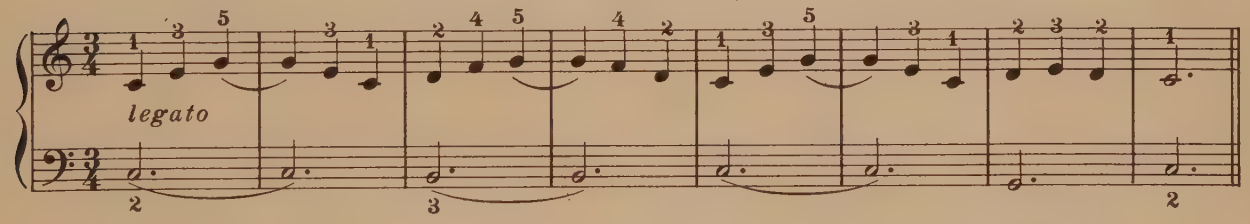
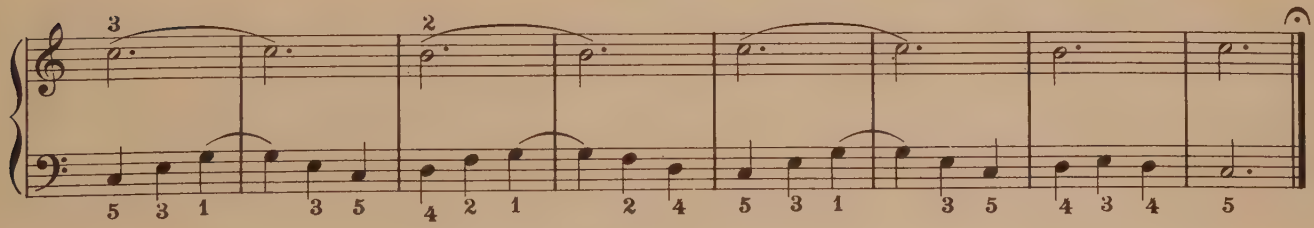
A BASSOON SOLO

MOFFET

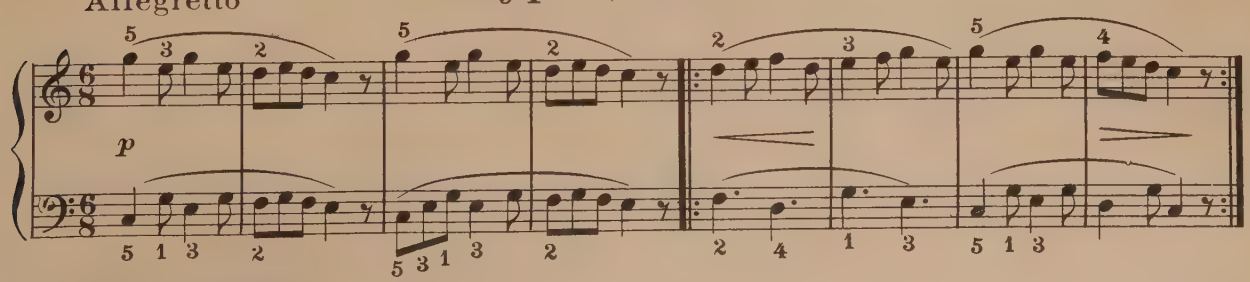


Theme and Variations

A. E. MÜLLER

Allegro moderato

For the application of previous exercises. Of what are these musical figures composed?

Illustrating the use of the tie and dotted notes; also of broken chords.

Maypole Dance

Allegretto



Notice 8th rests

TRAINING IN RHYTHM

Rhythm is the most important element in music. Perfect rhythm is possible only when one understands and feels the constant repetitions of accent at regular intervals. Persistent training is the only way to establish this habit in the minds of young piano pupils.

Of the ways in which one can be taught to feel these rhythmic impulses, the following are of value: Marching to a strongly accented march, played by the teacher. Dancing to the different primary rhythms. Clapping of the hands or drumming upon a table, using both hands. Listening to the ticking of a clock, to the ringing of bells, to bands or street pianos, or similar *regularly accented* sounds. The metronome teaches *strict time*, but it cannot teach rhythm, *since all its beats have the same force. Rhythm is time with the addition of accents!*

ATTRACTIVE RECREATION FOR CHILDREN

The child mind becomes dull, and interest lags unless attractive material is provided to offset the tedious practice of exercises, and the necessary study of purely technical terms and the fundamentals of music.

Keen interest can be created by giving to children something that appeals to their natural instincts. Nothing so quickly and so surely establishes a sense of time and rhythm as the association of rhymes with tunes that are easily remembered. By these means the natural swing of the words is associated with the rhythm of the music, the pupil absorbing the fundamentals of time and rhythm in a natural way. Marching or beating time to such melodies also is helpful.

ORAL ACCENT OR IMPULSE TRAINING

Oral training should be applied to all words, before the teacher plays the notes. For example:

The *large heavy* syllables are spoken in a loud voice; the *small heavy* ones, only moderately loud; the *small light* ones softly. When the words are repeated rapidly, only the large heavy syllables are accented. Repeat the words aloud many times; then repeat them while playing the notes; thirdly, sing the tune to the words, with and without playing; also play the notes, and *think the words;* finally, sing and play together.

LITTLE JACK HORNER

LIT	tle	Jack	HOR	—	ner	SAT	in	a	COR	—	ner
EAT	ing	a	CHRIST	—	mas	Pie	—	—	—	—;	He
STUCK	in	his	THUMB	—	and	PULLED	out	a	PLUM	—	and
SAID	what	a	GREAT	boy	am	I	—	—	—	—	—

Apply this oral model to the other song exercises. In "London Bridge," accent the words or syllables which fall upon the first and third counts, the first count slightly louder than the third. The same applies to "Taps." In "The Little Lost Dog," the first count in each measure is emphasized, the other syllables or words following smoothly and easily. "Old Black Joe" is accented the same as "London Bridge," but as it is slower, the emphasis is less strong.

Other rhythmic exercises may be formed by applying the principles of the oral model to well known nursery rhymes, simple hymns and songs. By repeating the words in a natural way, you will be enabled to place the accents in their proper positions. The accents may then be slightly exaggerated, as previously suggested.

Nursery Rhymes And Bed-Time Stories

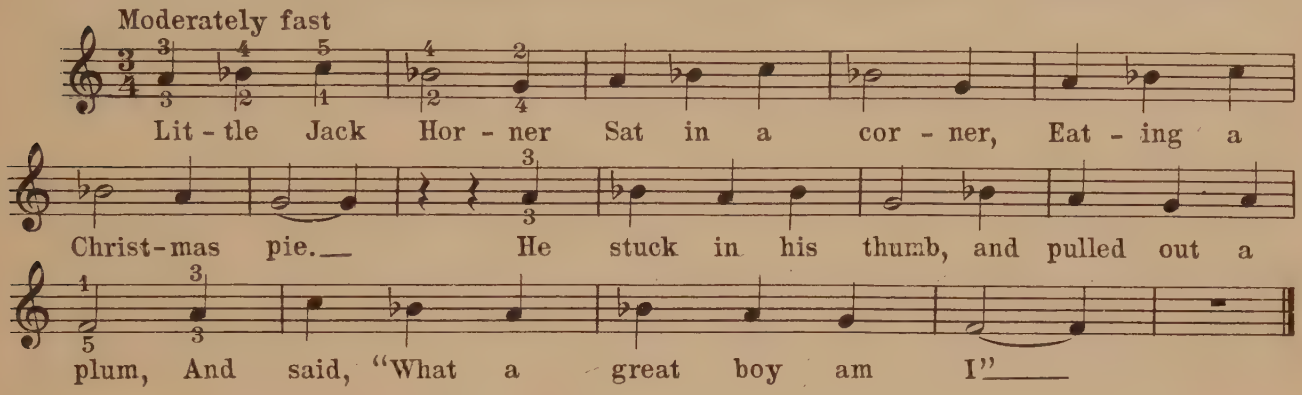
Unaccompanied melodies, for imparting rhythmic swing and quick perception of note values, through the medium of word association.

Refer back to these song melodies while pursuing the material on the following ten pages.

Little Jack Horner

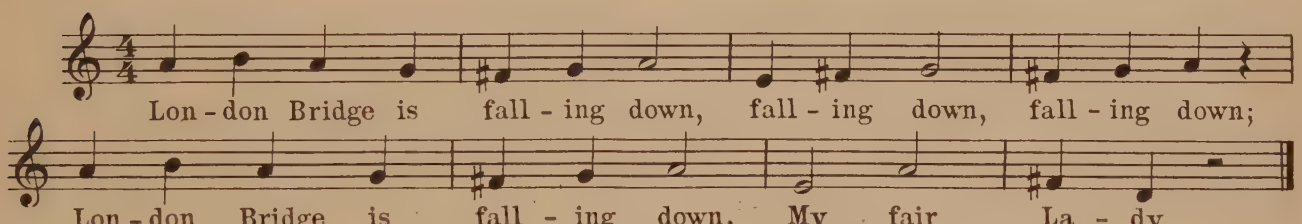
In Triple Rhythm

Observe the B-flat. What is the meaning, and in which Key or scale does it place this melody?

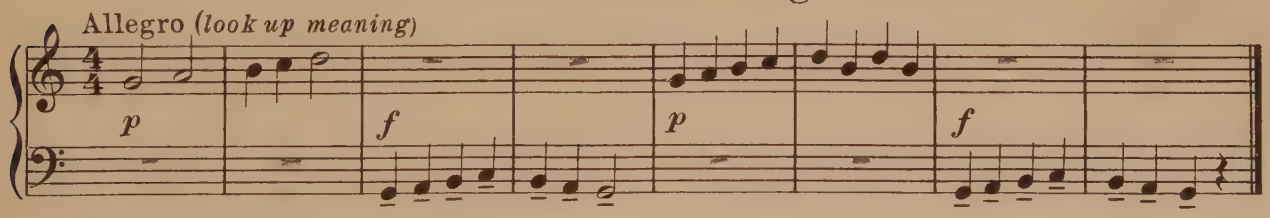

Moderately fast
Lit - tle Jack Hor - ner Sat in a cor - ner, Eat - ing a
Christ-mas pie. He stuck in his thumb, and pulled out a
plum, And said, "What a great boy am I"

London Bridge

Observe the F-sharp. Where is it played? What is the meaning? In what "Key" is the melody written?



The Little Oboe and the Big Trombone



What is the meaning of the lines under the notes? of the letters *p* and *f*?

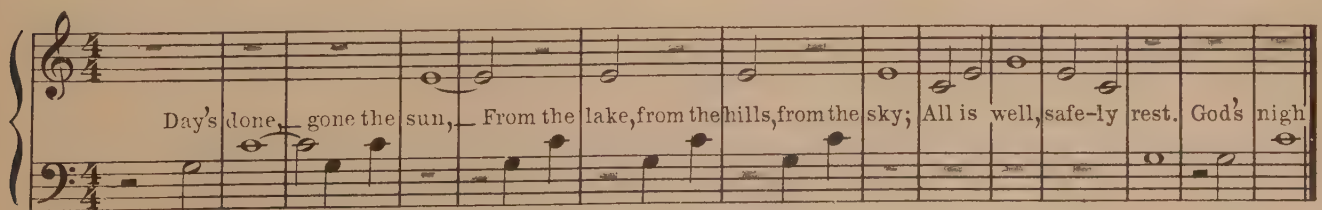
When these songs can be played with the right hand, repeat them also with the left hand.

A MELODY DIVIDED BETWEEN THE HANDS

The following melodies extend beyond the compass of a five finger position and the two hands are used alternately in playing them.

TAPS

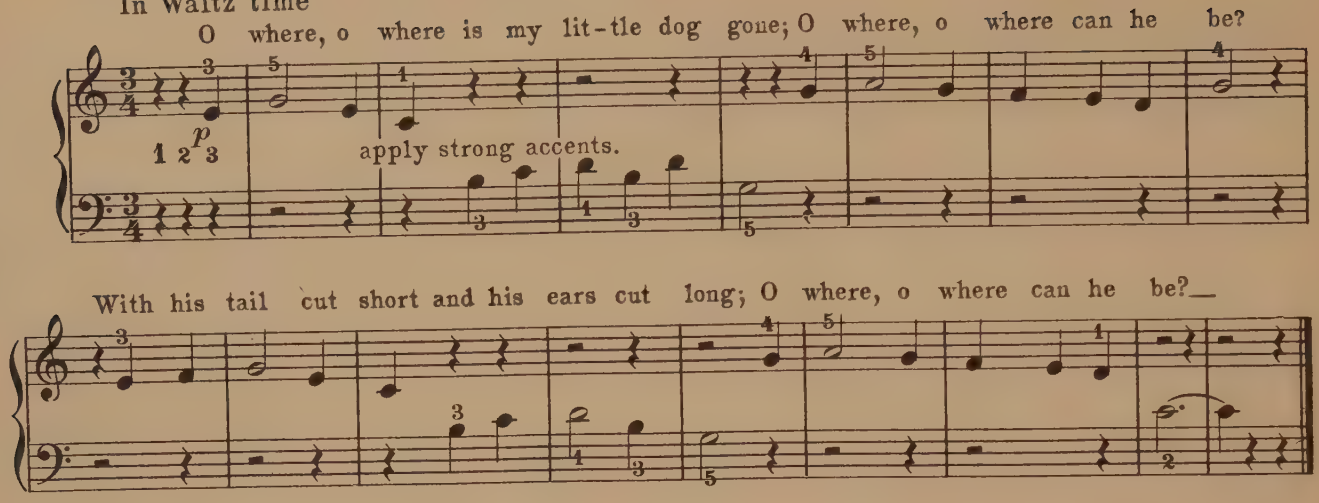
This bugle call commands that all lights be turned out in a fort, or any army camp. It is also played at the end of a burial service for a soldier.



1-2-3-4 Write the necessary rests in each staff.

The Little Lost Dog

In Waltz time

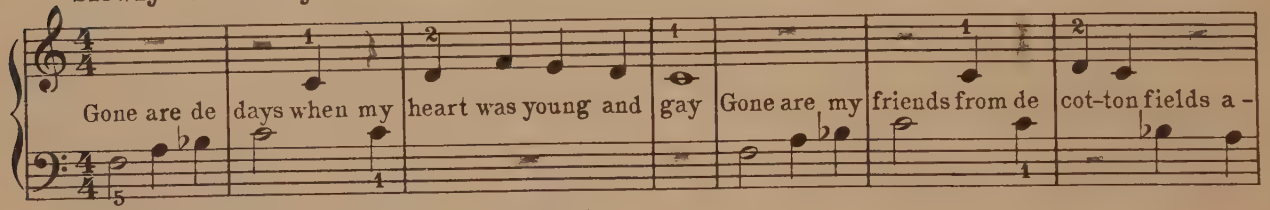

O where, o where is my lit-tle dog gone; O where, o where can he be?
1 2 3
p
apply strong accents.
With his tail cut short and his ears cut long; O where, o where can he be?

A FAMILIAR OLD SONG

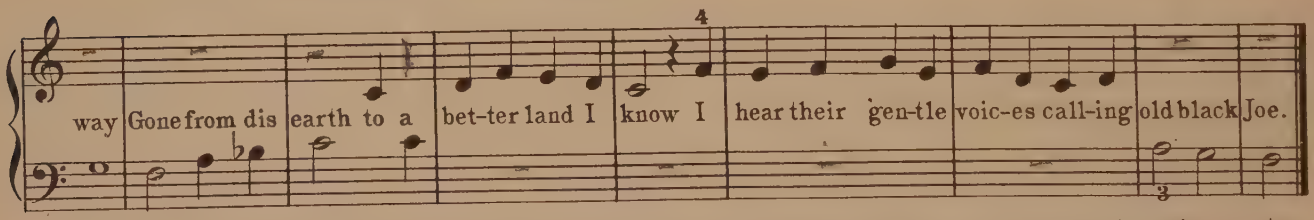
Old Black Joe

Plantation Melody

Slowly and Sadly



The pupil should insert the missing rests.

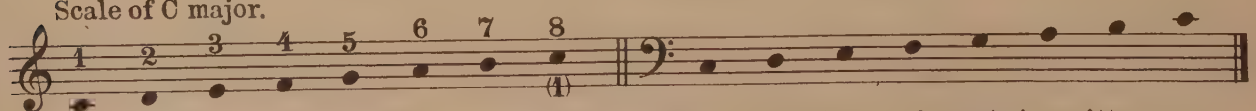


What kind of rests are missing? What "Key" or scale requires a flat on B, with all the other notes played on white keys? How many counts to each half note? to each quarter rest? When should a note before a rest be released? Where does any count end?

Scale Models

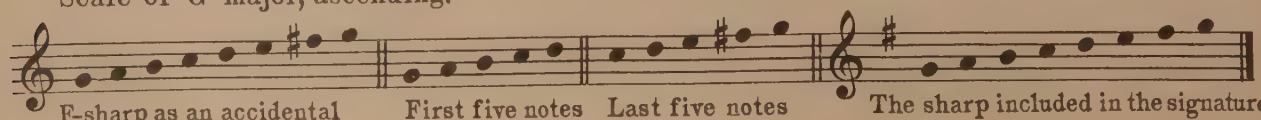
Showing the Key in which a passage is written

Scale of C major.



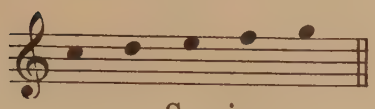
The lines and spaces on the staff are called *staff degrees.* As each tone of a scale is written on a different staff degree, the scale notes may be called *scale degrees.* This major scale begins and ends on C, and music which is based on this scale is said to be in the Key of C major.

Scale of G major, ascending.

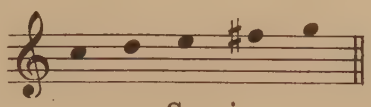


Changing The Key_ Modulation

The addition of the *sharp* on F changes the Key from C to G major

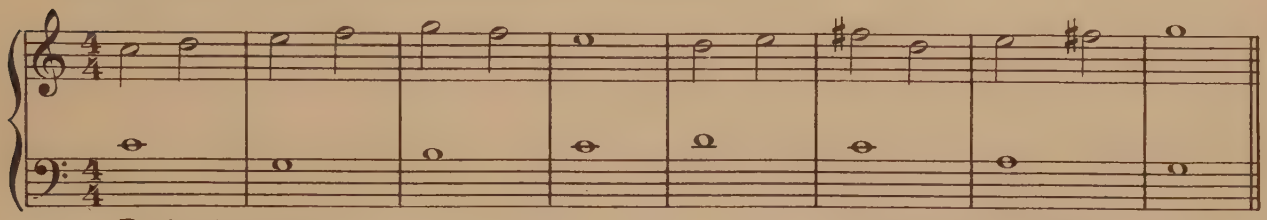


C major
First five notes

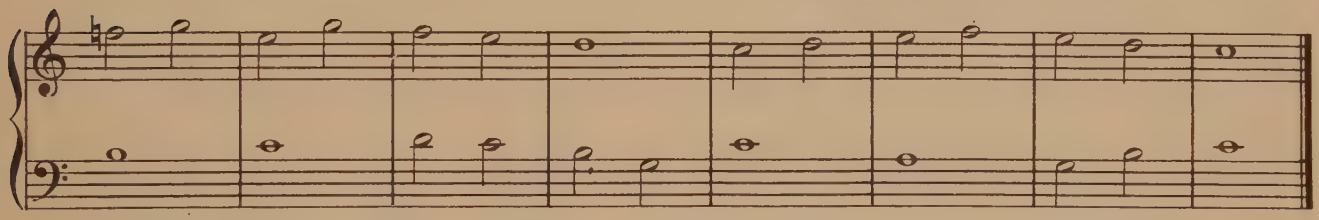


G major
Last five notes

Modulation illustrated by the use of accidentals.

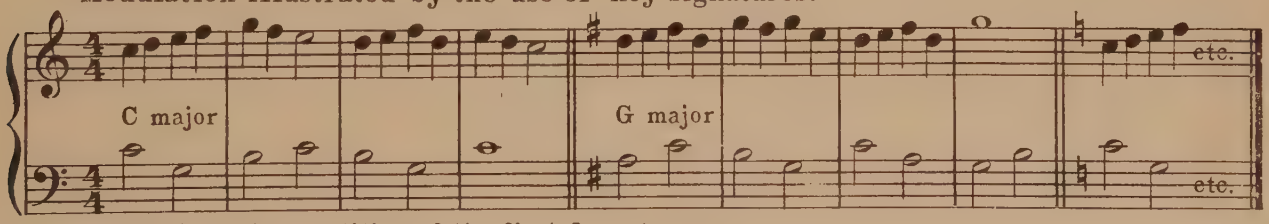


Begins in C major

Changes to G major

Then returns to C major

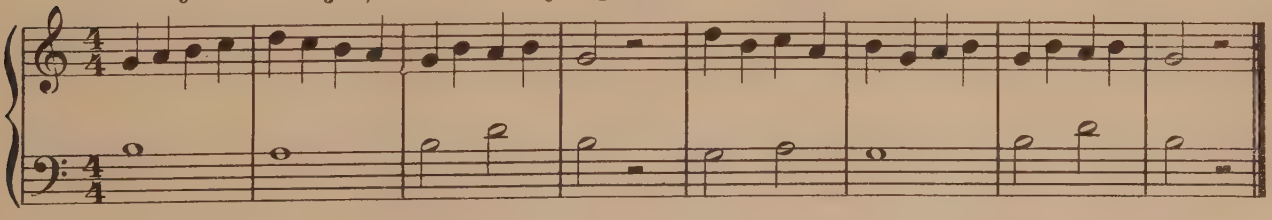
The eighth measure ending in G major leaves us with the feeling that it would be unfinished,if left in that condition. In the ninth measure, it returns to the Key in which the piece began,which gives us a sense of satisfaction. The sixteen measures form a short but complete musical composition.

Modulation illustrated by the use of key signatures.



Continue the repetition of the first four measures

The Key of G major, without Key signature or accidentals.



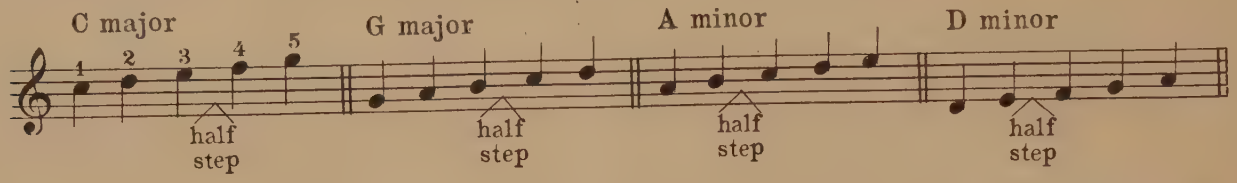
Although in the Key of G major, the note F happens not to be used, hence neither key signature nor accidental is required. Many pieces in Grade 1 are so written; study each one to decide in what key it is.

ELEMENTARY "KEY" ANALYSIS

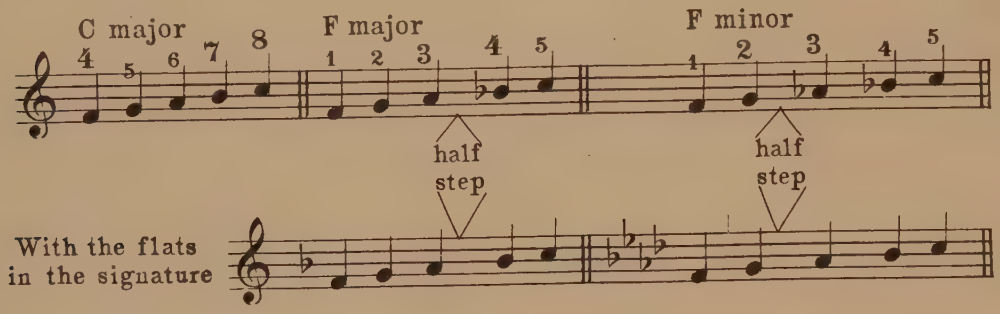
In examples within a five-finger compass

Scale degrees consist of whole-steps and half-steps; hence such scales are termed diatonic scales.

In the first five degrees of a major diatonic scale, the half step is between the third and forth tones; in a minor diatonic scale it is between the second and third tones. In all ascending scales there is a half step between the seventh degree and the octave.



The first of the examples is in the Key of C major, even though it begins on F, as can be seen by the location of the half-step. In the Key of F major, the B must be altered by a flat. A flat also on A produces the first five degrees of the Key of F minor.



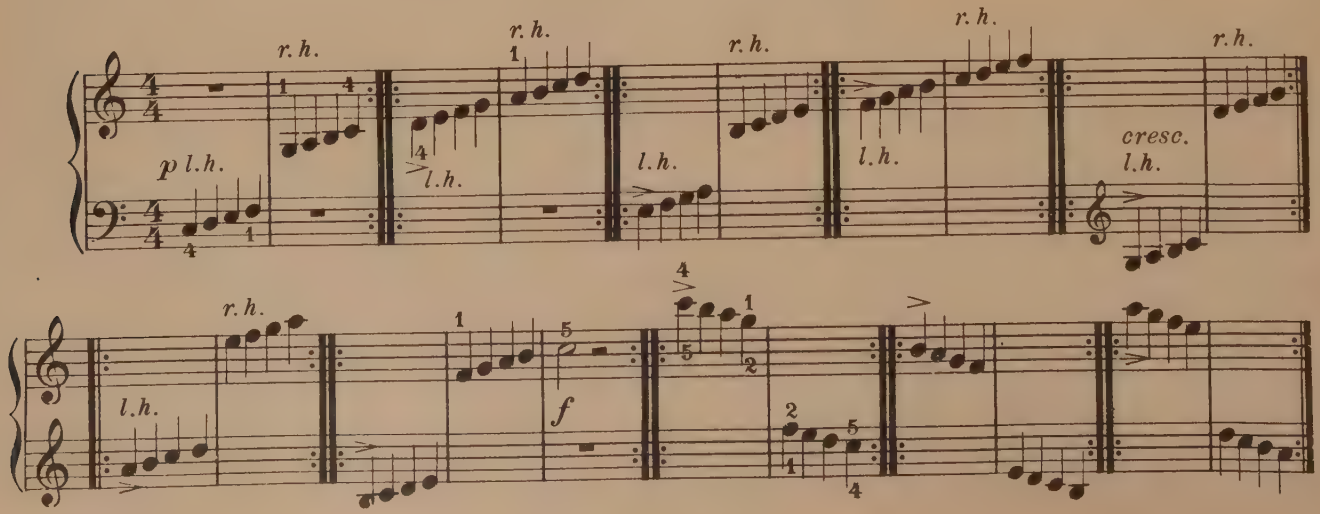
STUDY FOR SCALE FORMING

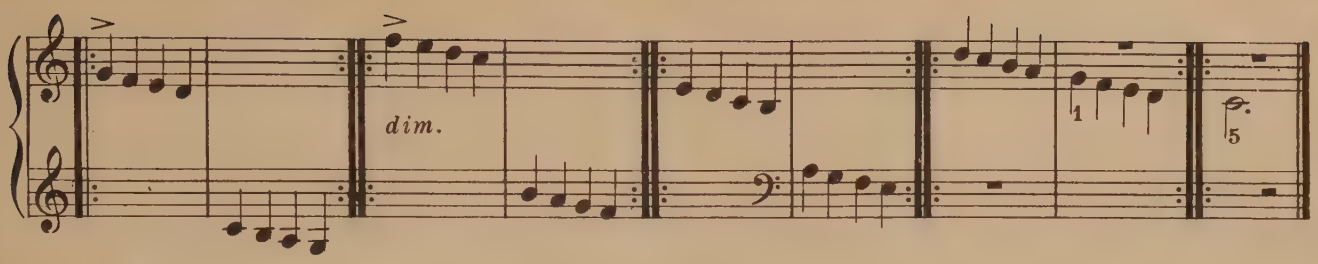
Four-Finger Exercise

This study in scale passages with alternating hands is for the acquirement of equality and independence of hands and fingers. It also teaches fluency and smoothness in joining passages for separate hands into one continuously flowing passage, or run. There should be no break in passing from one hand to the other.

This study also illustrates the two ways of writing the left hand part. When the notes go too high above the staff to be written on leger lines, they may be written on the treble staff above, with stems turned down, or a treble clef may be written on the lower staff.

Learn each two-measure section thoroughly before going on to the next; then play straight through without repeats.

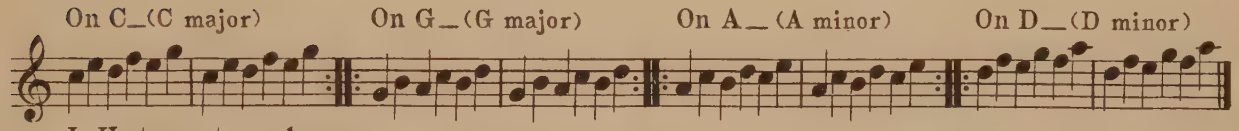




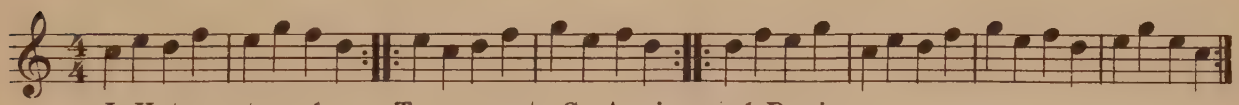
The entire exercise is in the Key of C major, the scale passages beginning on different scale-degrees. This is proved by the fact that all the half-steps lie between E and F, and B and C,—the third and fourth, and seventh and eighth scale degrees, of the Key of C major.

SIMPLE BROKEN THIRDS

In five-finger position

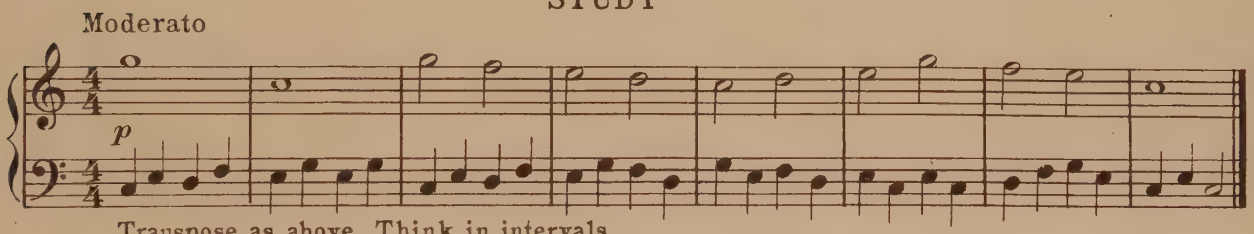


L. H. two octaves lower



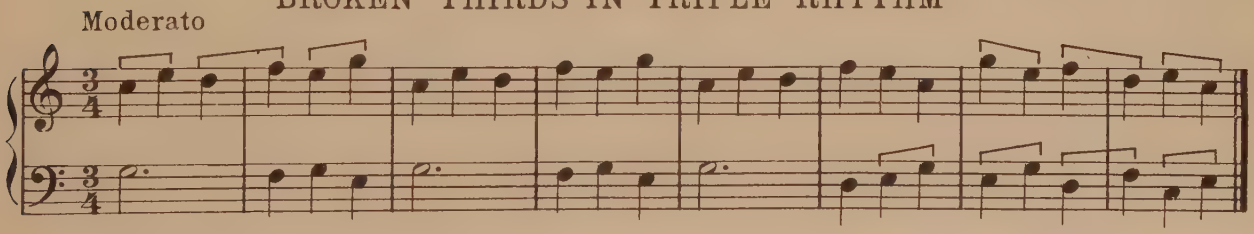
L. H. two octaves lower. Transpose to G, A minor and D minor

STUDY

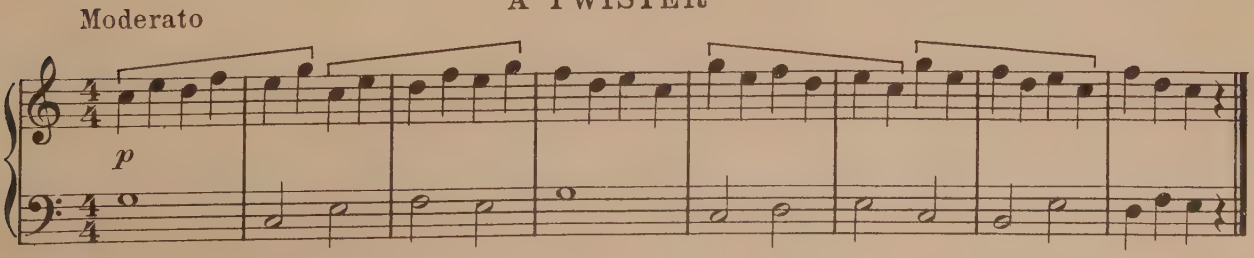


Transpose as above. Think in intervals

BROKEN THIRDS IN TRIPLE RHYTHM



A TWISTER

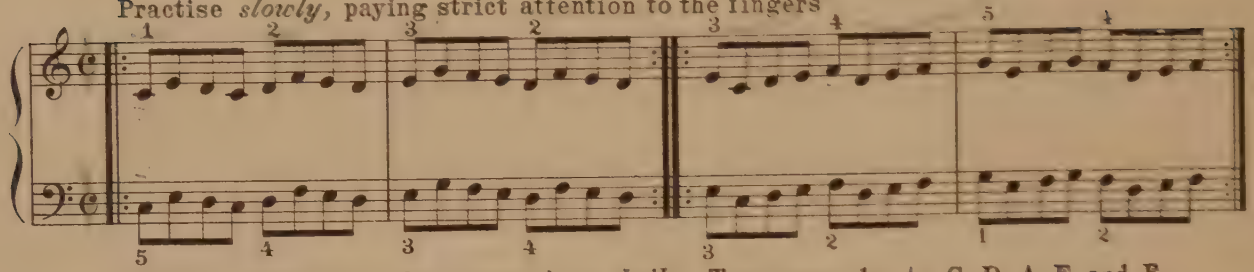


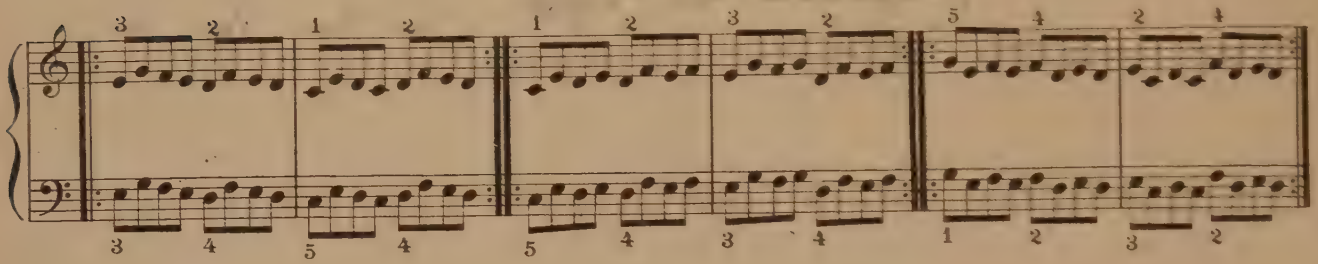
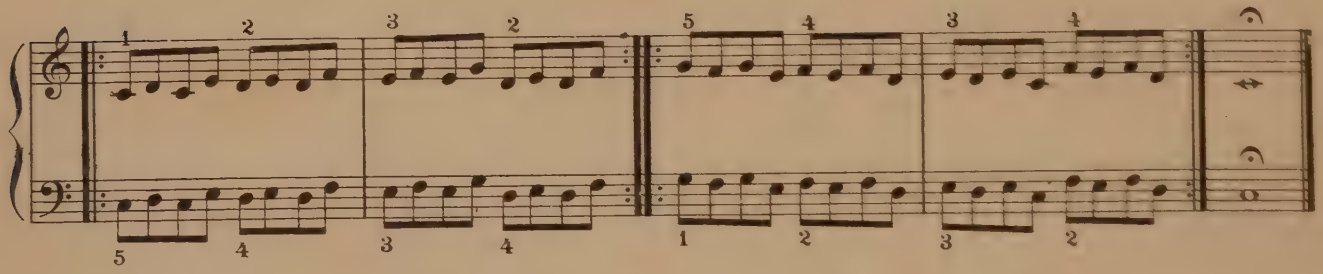
Finger Exercises

For devoloping skill in playing of broken figures

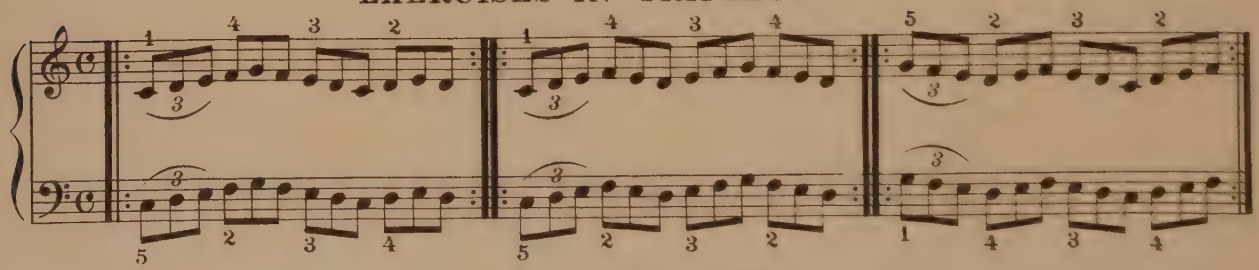
Repeat each passage 20 times

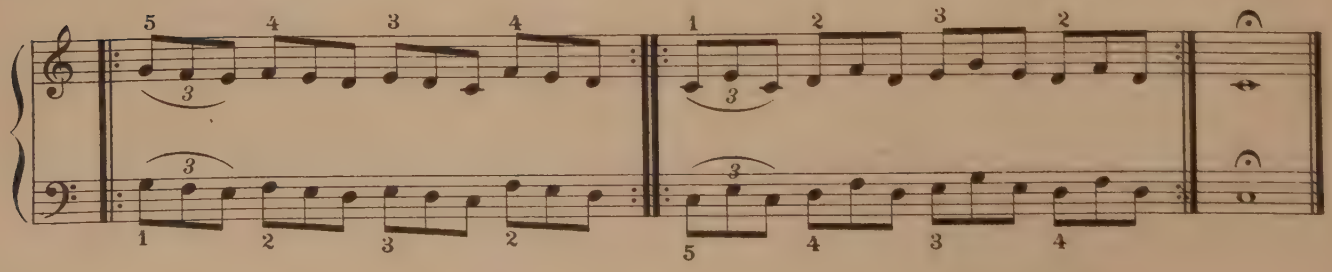
Practise *slowly*, paying strict attention to the fingers



Continue practising these exercises *daily*. Transpose also to G, D, A, E and F.



EXERCISES IN TRIPLETS

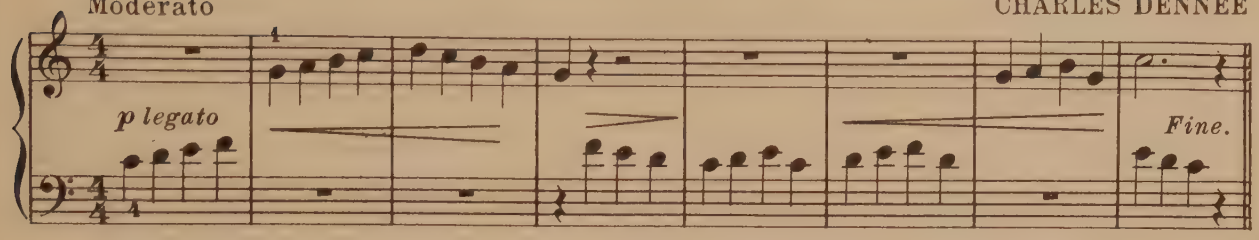


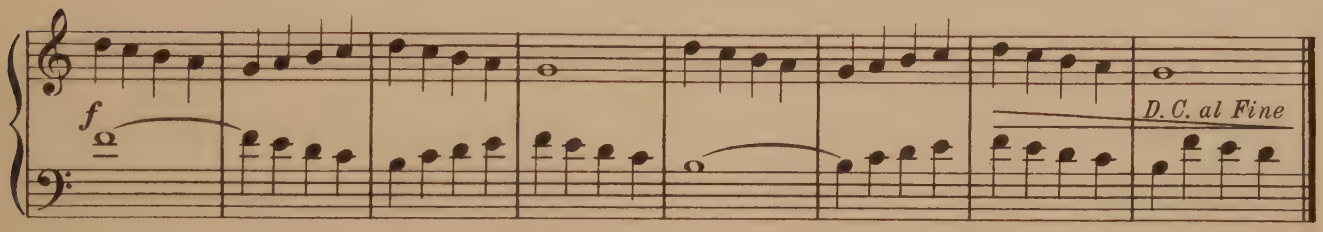
A slight emphasis on the first tone of each Triplet

Descriptive Pieces

On five – finger positions

UP THE LADDER AND DOWN THE LADDER

Moderato

CHARLES DENNÉE

The first four measures form the ascending, and descending scale of C major.

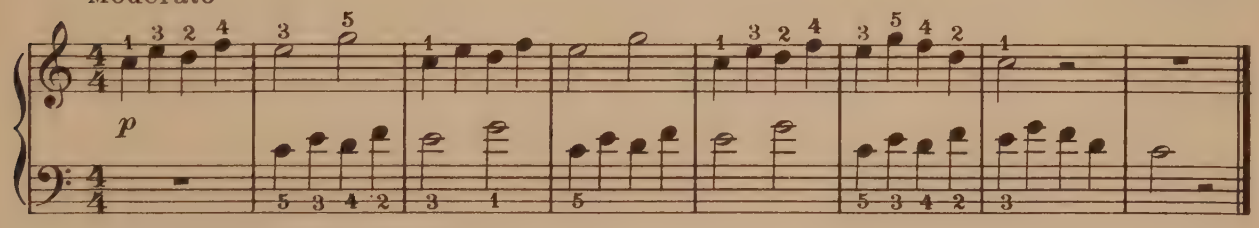


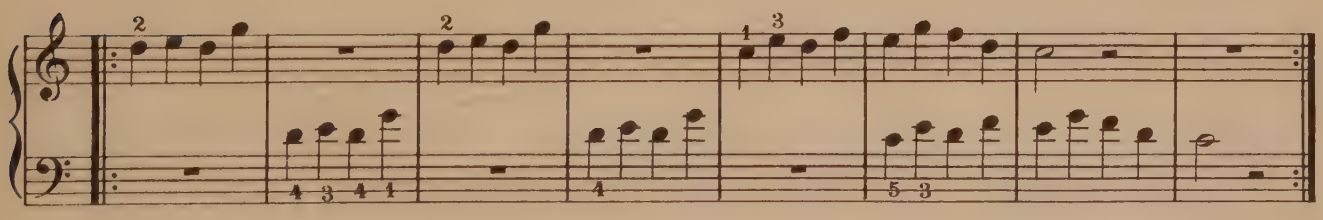
Answering Echoes

PERFECT CANON

Moderato

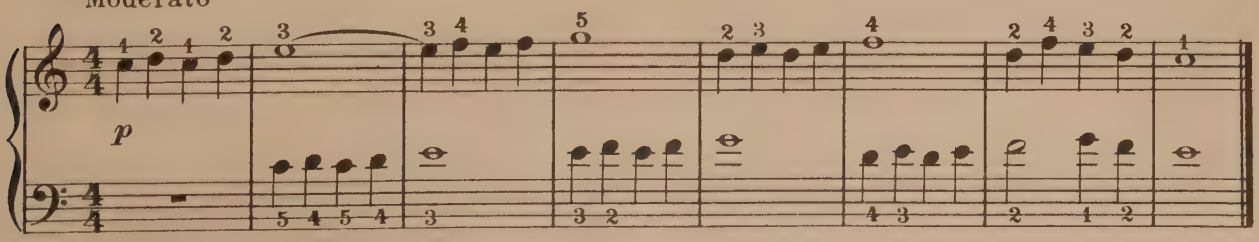
GURLITT



Transpose to five finger position on G.

Tagging

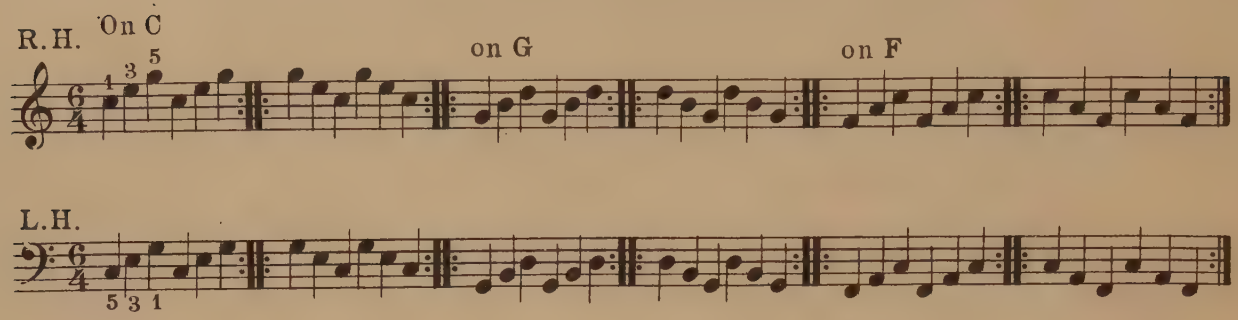
IMPERFECT CANON

Moderato

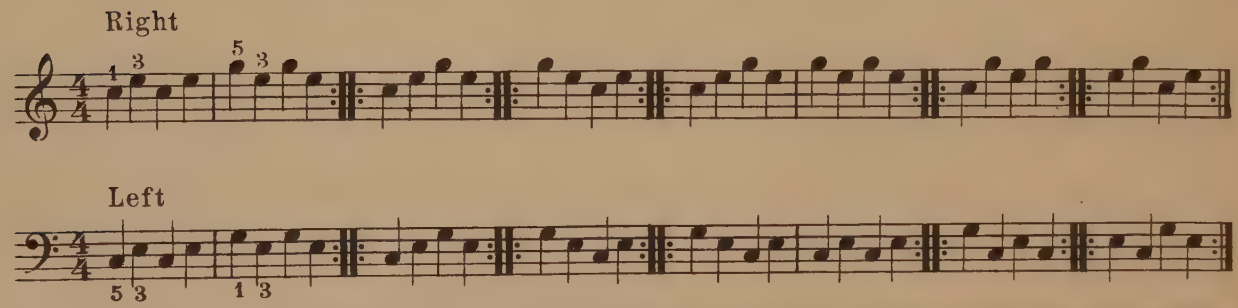
GURLITT

Transpose to G major;

FUNDAMENTAL BROKEN TRIADS

Triads are formed by placing one Interval of a third above another



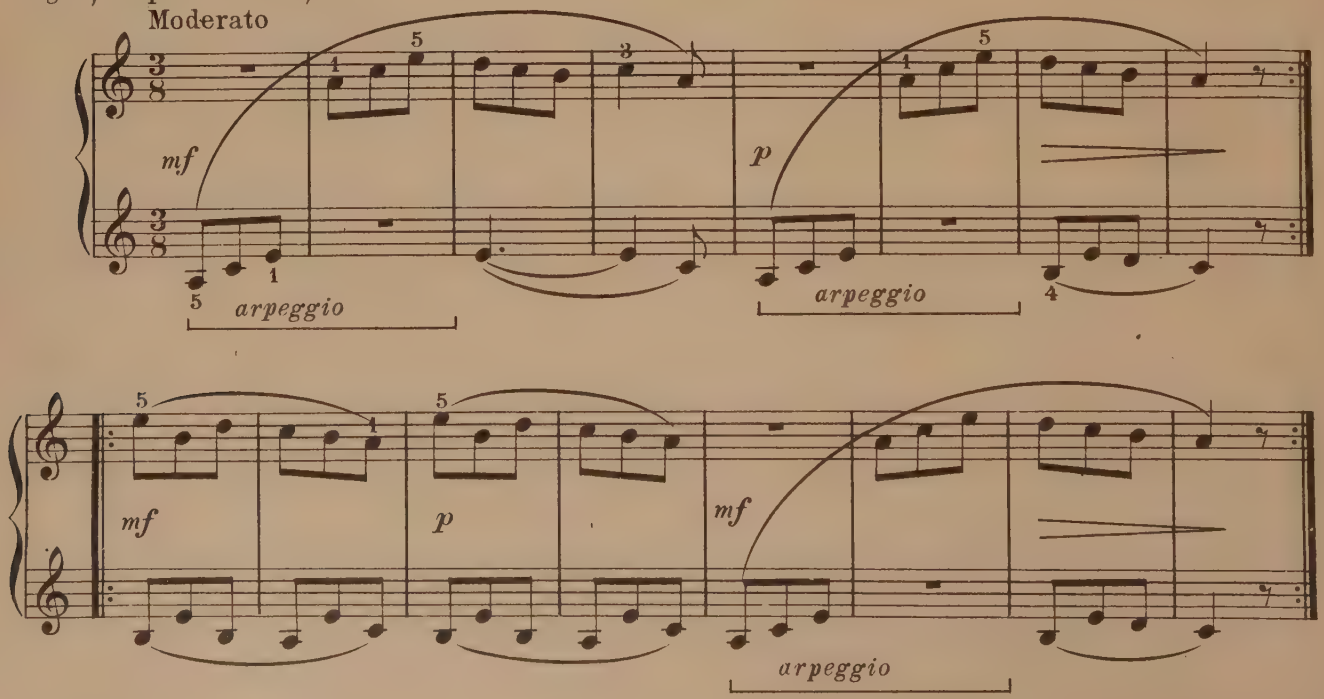
ELABORATED BROKEN TRIADS



Apply also to triads on F and G. Observe how each exercise consists of two broken thirds. When learned with the hands separately, play with both hands together; with repeats, then without.

IN GRACEFUL CURVES

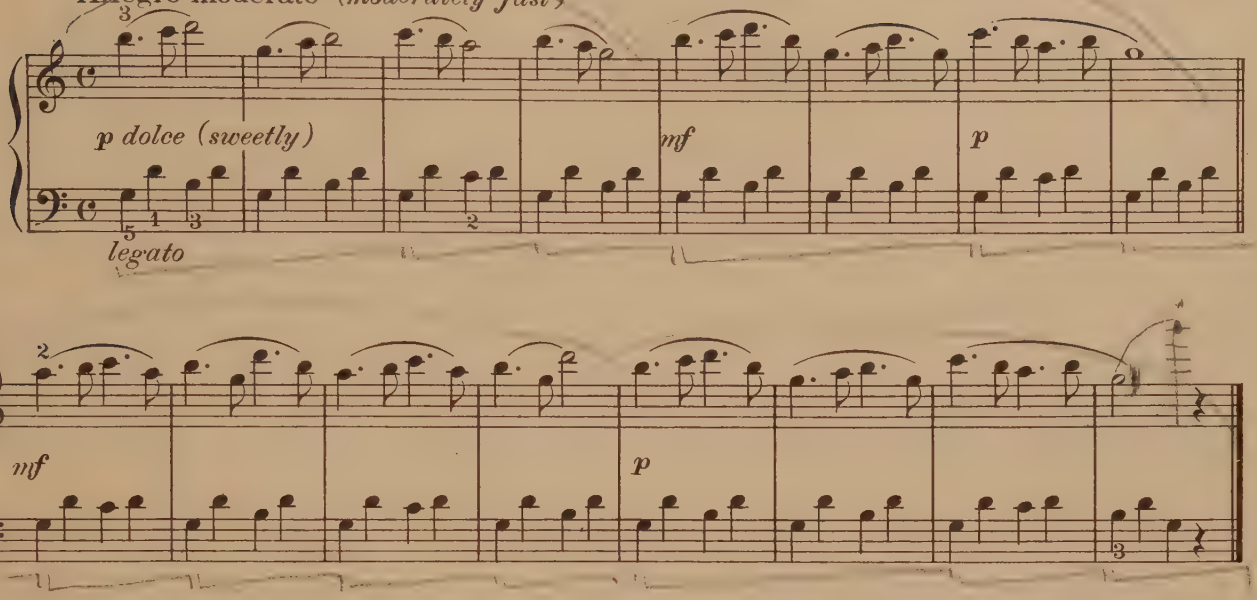
Containing simple broken triads. An arpeggio is the repetition of a broken chord, through a higher or lower octave or octaves, forming one continuous passage. Confirm: Key *A minor;* Time signature, three-eight; tempo indication, *moderato.*



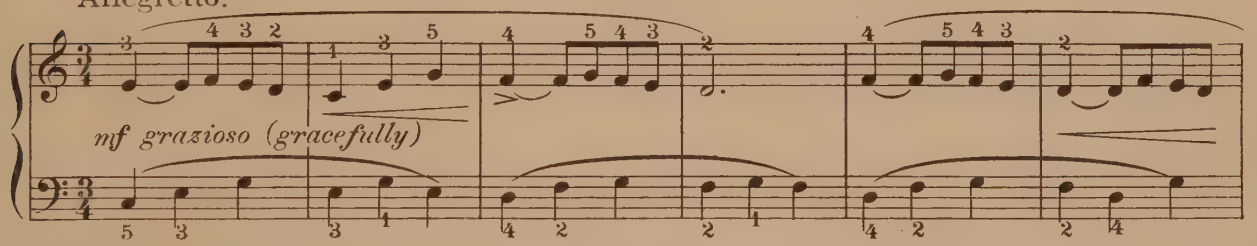
Round We Go

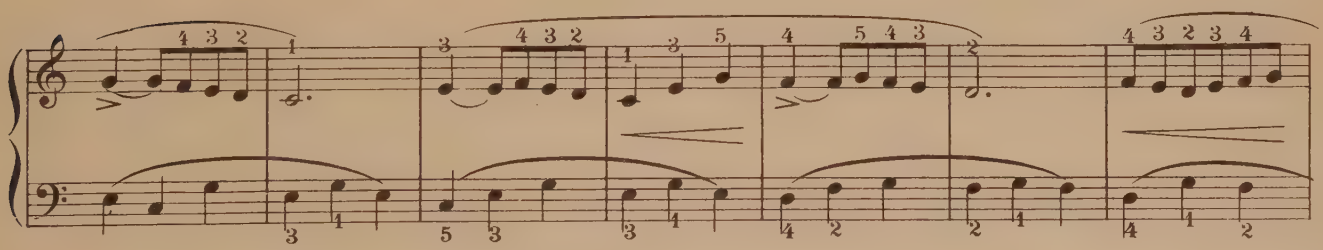
Study in dotted notes; application of broken triads

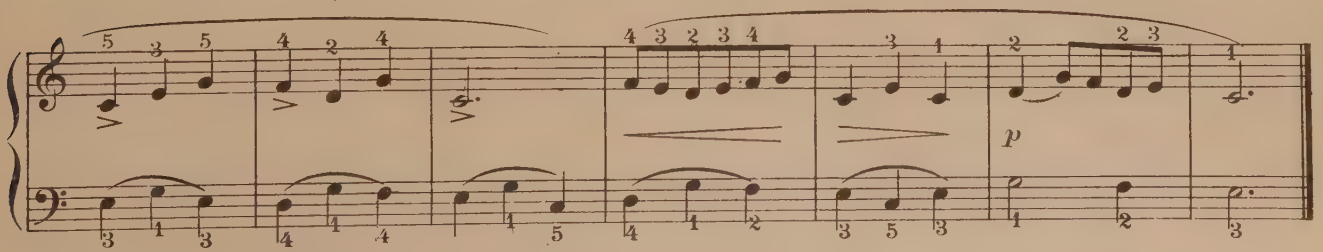
Allegro moderato *(moderately fast)*

F. BEYER

Dolly's First Waltz

C. FREDRIC

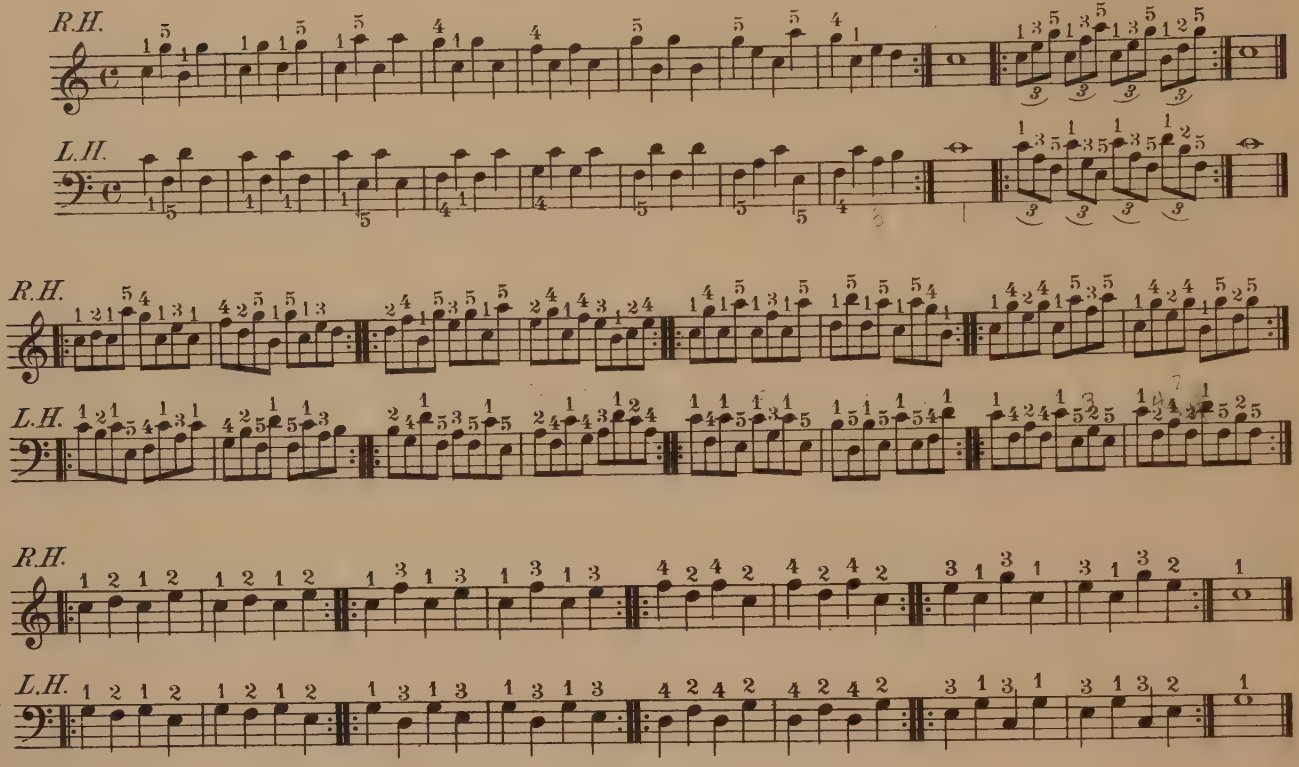
Allegretto.

Study the signs of force and accent very carefully.





Simple Expansion

Exercises for extending the hand beyond the five finger position.

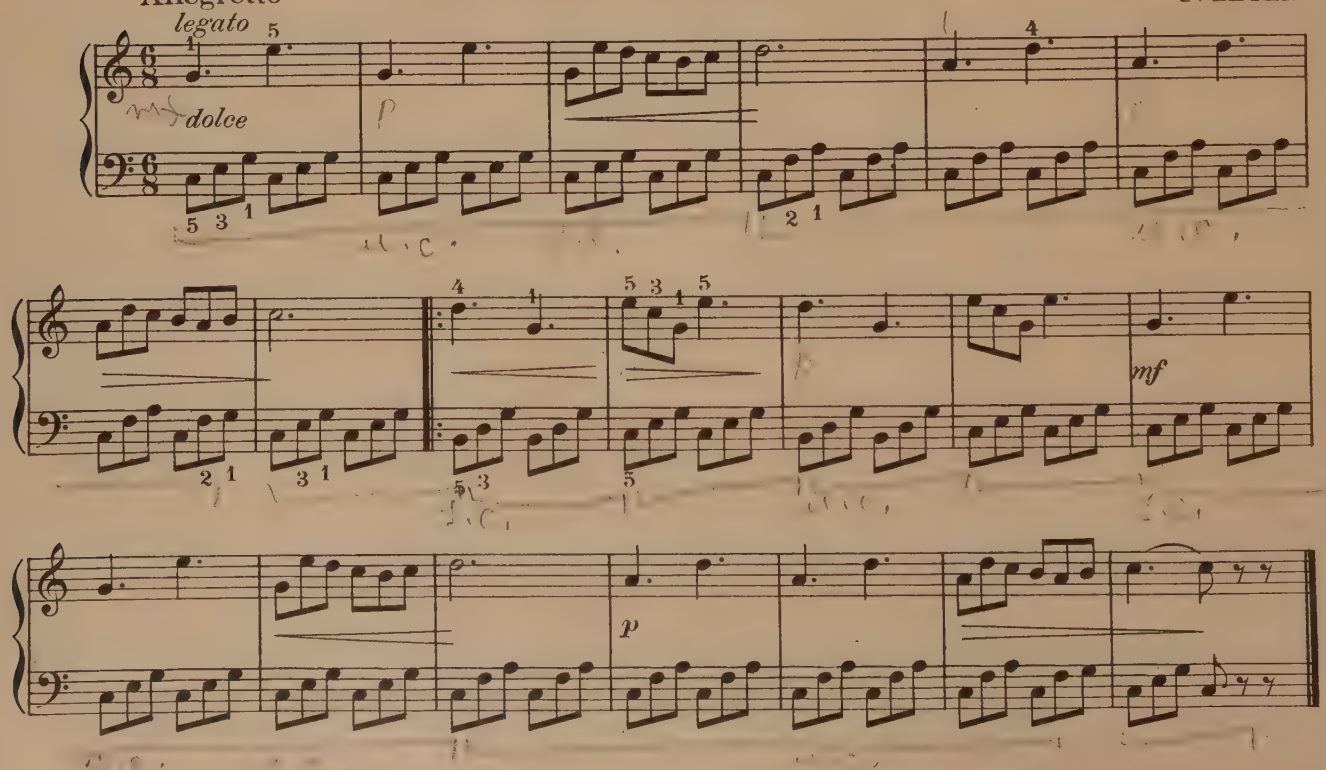


Continue practising the above exercises throughout the First Grade.

Keep the fingers curved and avoid straining or motions of any sort with the hand or arm. Play with easy, flexible muscles and do not stiffen the knuckles. Later on, in the Second Grade, transpose these exercises to other keys.

The Whistling Farmer Boy

F. BEYER

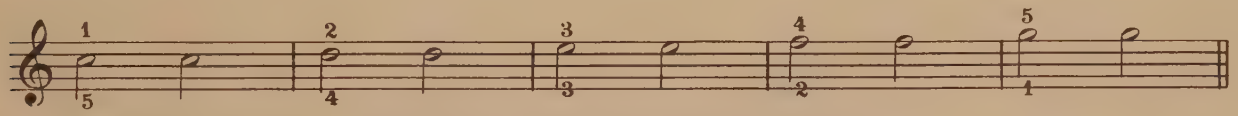


REPEATING A KEY WITH THE SAME FINGER

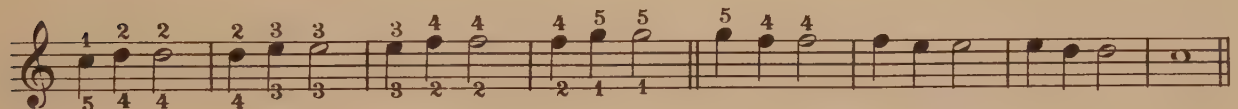
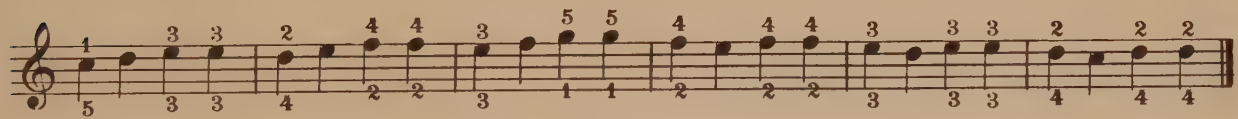
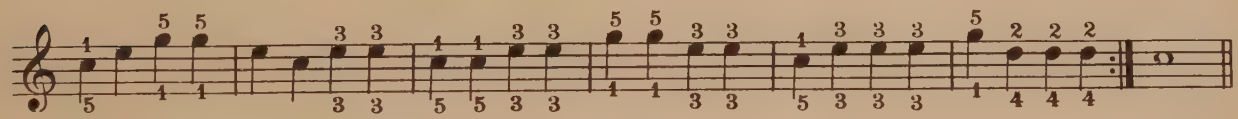
This should not be attempted until considerable control has been attained in playing the fingers in both regular and alternate succession on different keys. Repeating the same key in the first weeks of study is likely to induce "jumping" or "pumping," and thus prevent the acquirement of a smooth, easy, finger *legato*. For this reason the pupil thus far in this book has been confined to exercises which do not require any form of note repetition.

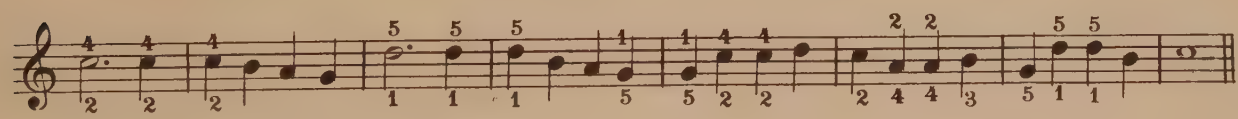
To play the repeated note in these exercises, hold each key until it is time to play the next note. Then release the pressure of the finger enough to let the key up, and quickly, but easily, *press* the key down again with the same finger.

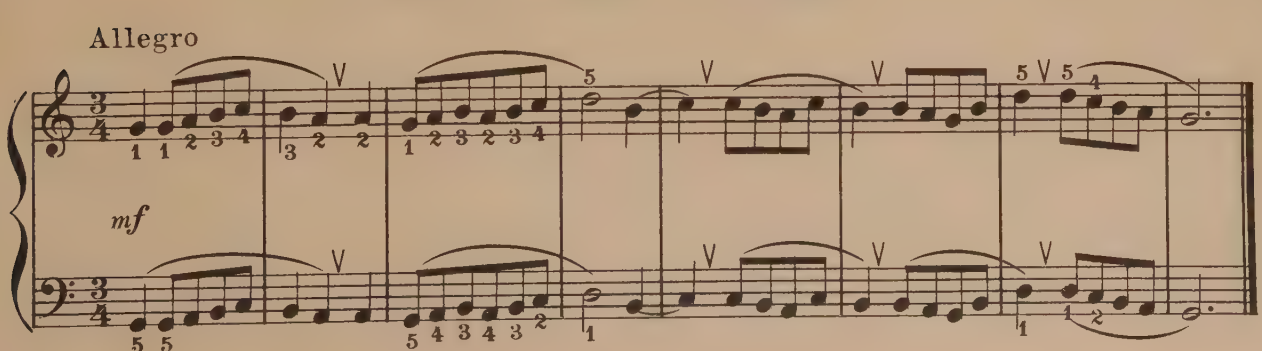
This touch should be conscientiously drilled; it is important. When a heavy tone is desired, the hand assists by imparting its weight to the pressure of the finger. For the present, keep the tip of the finger against the surface of the key.



Play the left hand two octaves lower. Use fingering under notes.

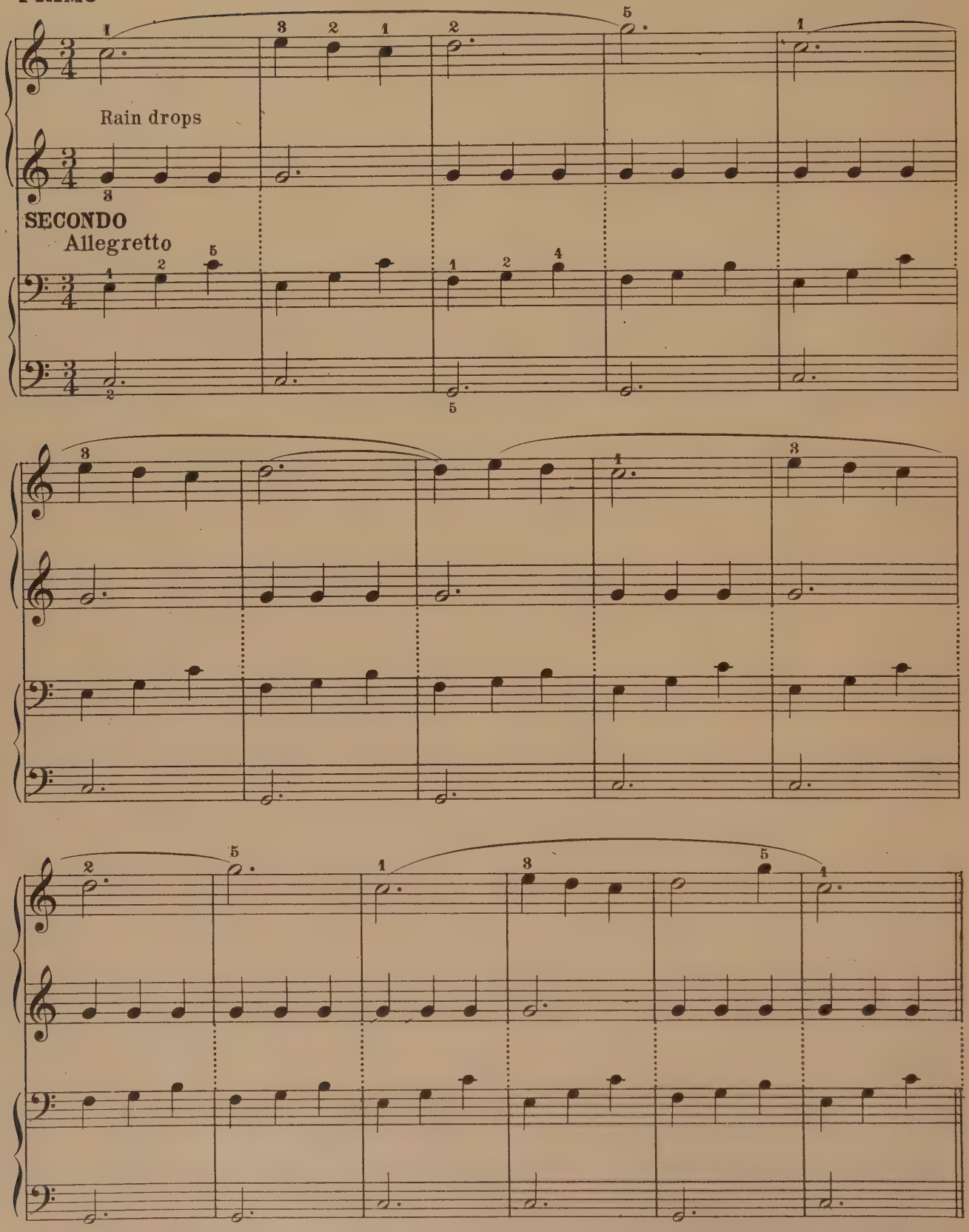


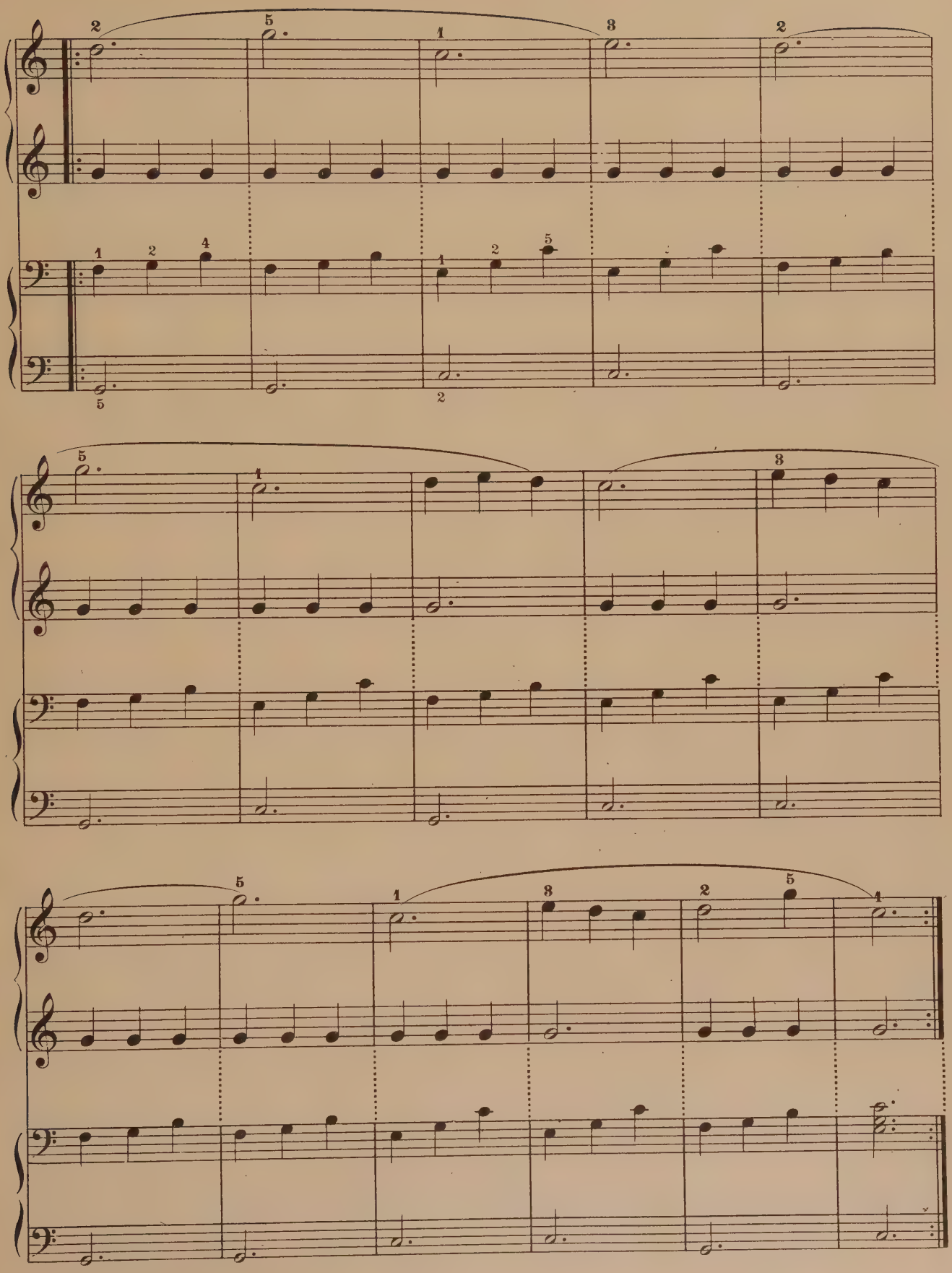


FIRST ATTEMPT AT SPEED

THE RAIN IS FALLING

(Duet for two players of equal skill)

BEYER



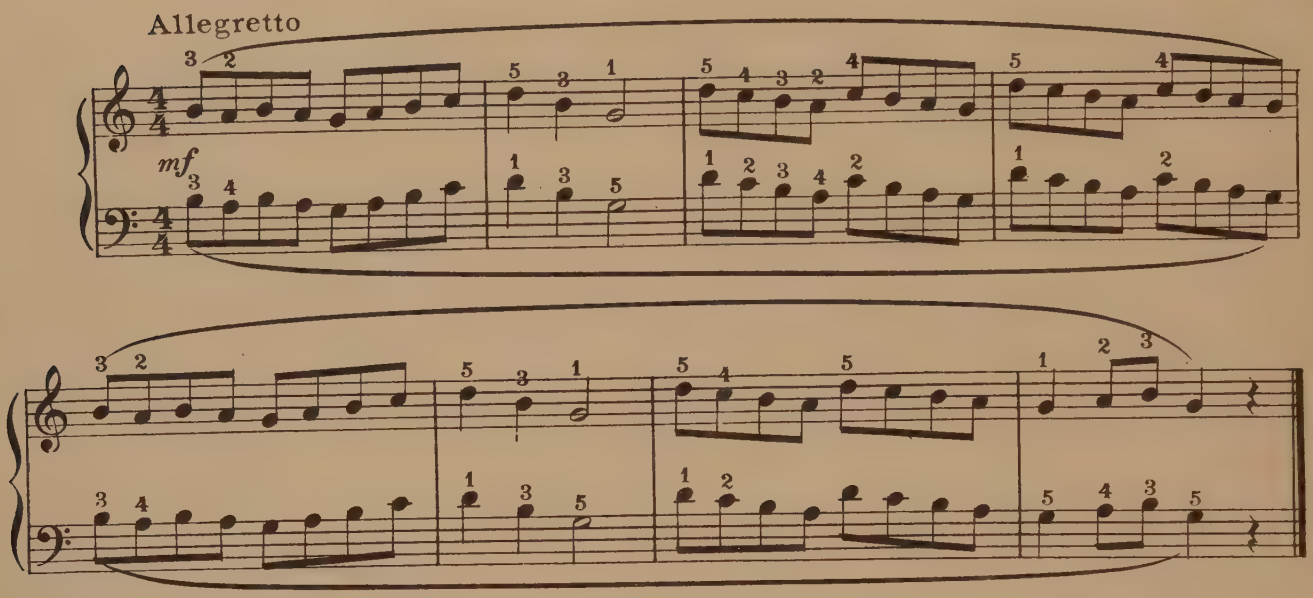


MELODIOUS STUDIES

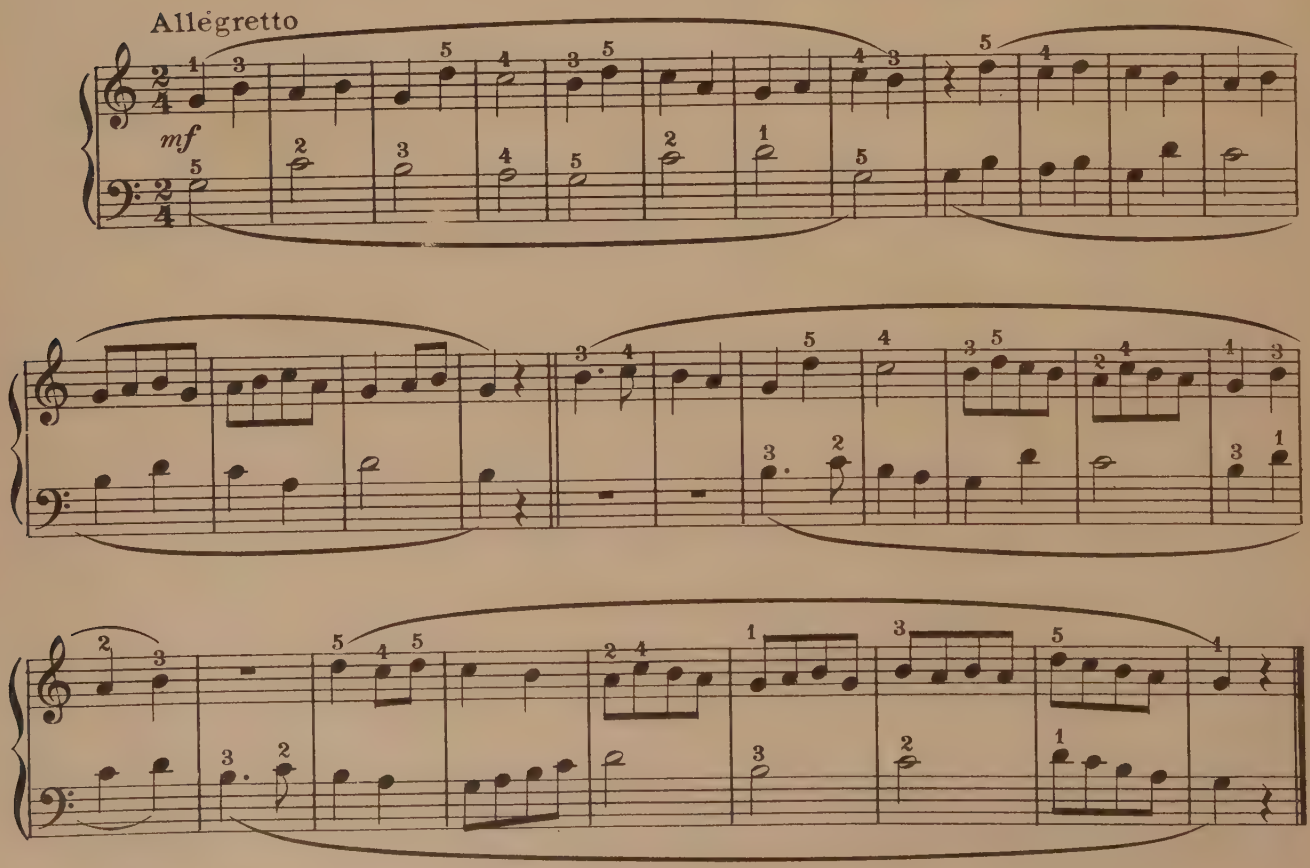
Built on five finger Exercises

Combining half-notes, quarter-notes and eighth-notes

DIATONIC FINGER PASSAGES AND SIMPLE BROKEN TRIADS



VARIED NOTE VALUES AND INTERVALS

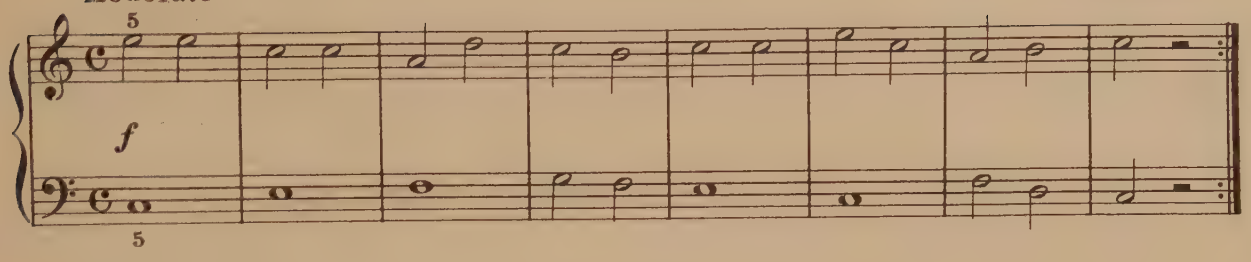


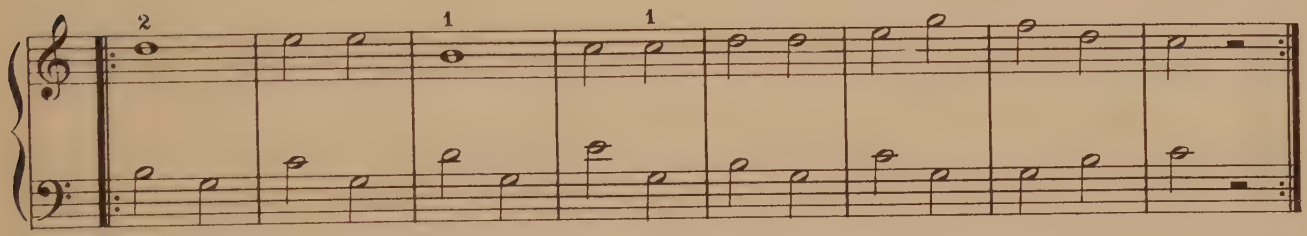
A LITTLE SONG

Applying repetition of the same key

Moderato

C. FREDRIC

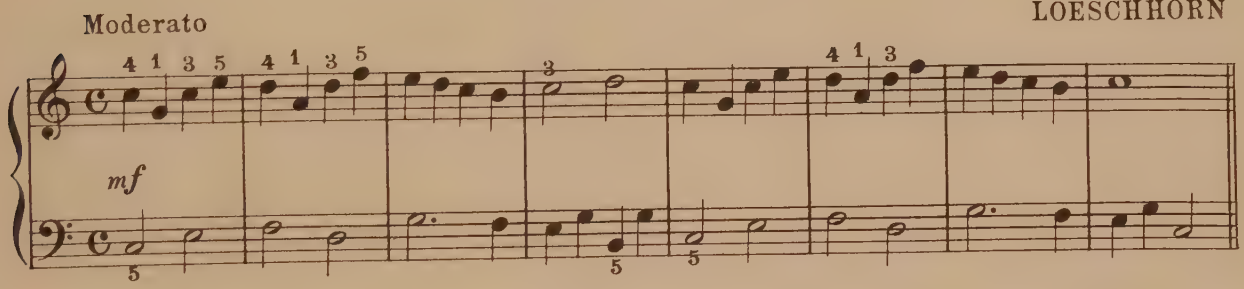


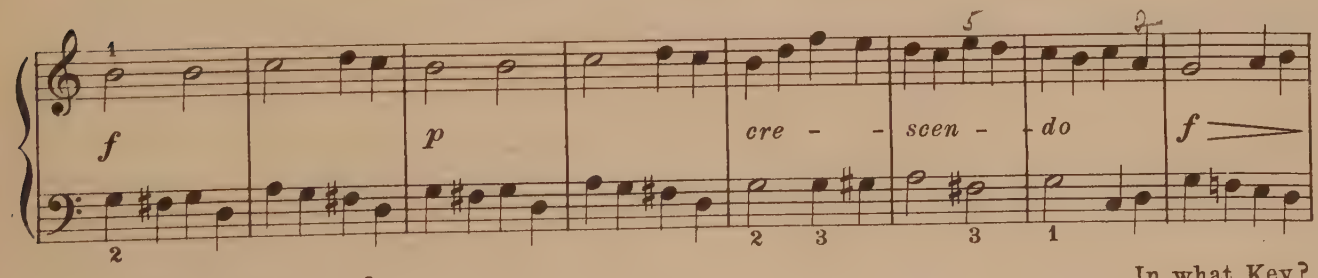


STUDY IN ELEMENTARY EXPANSION

Moderato

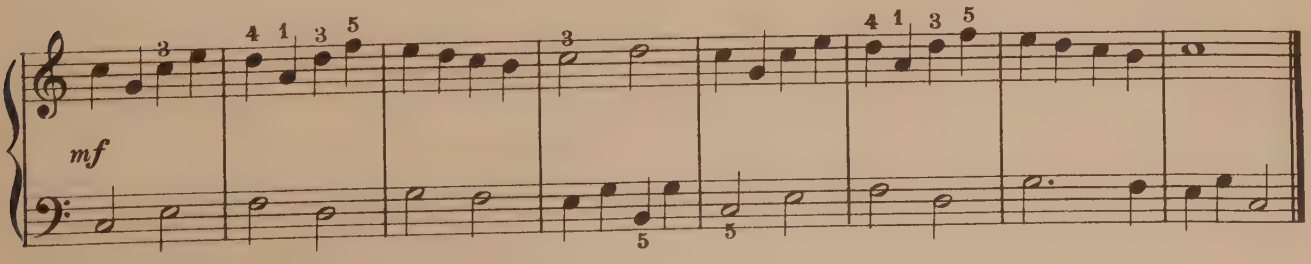
LOESCHHORN





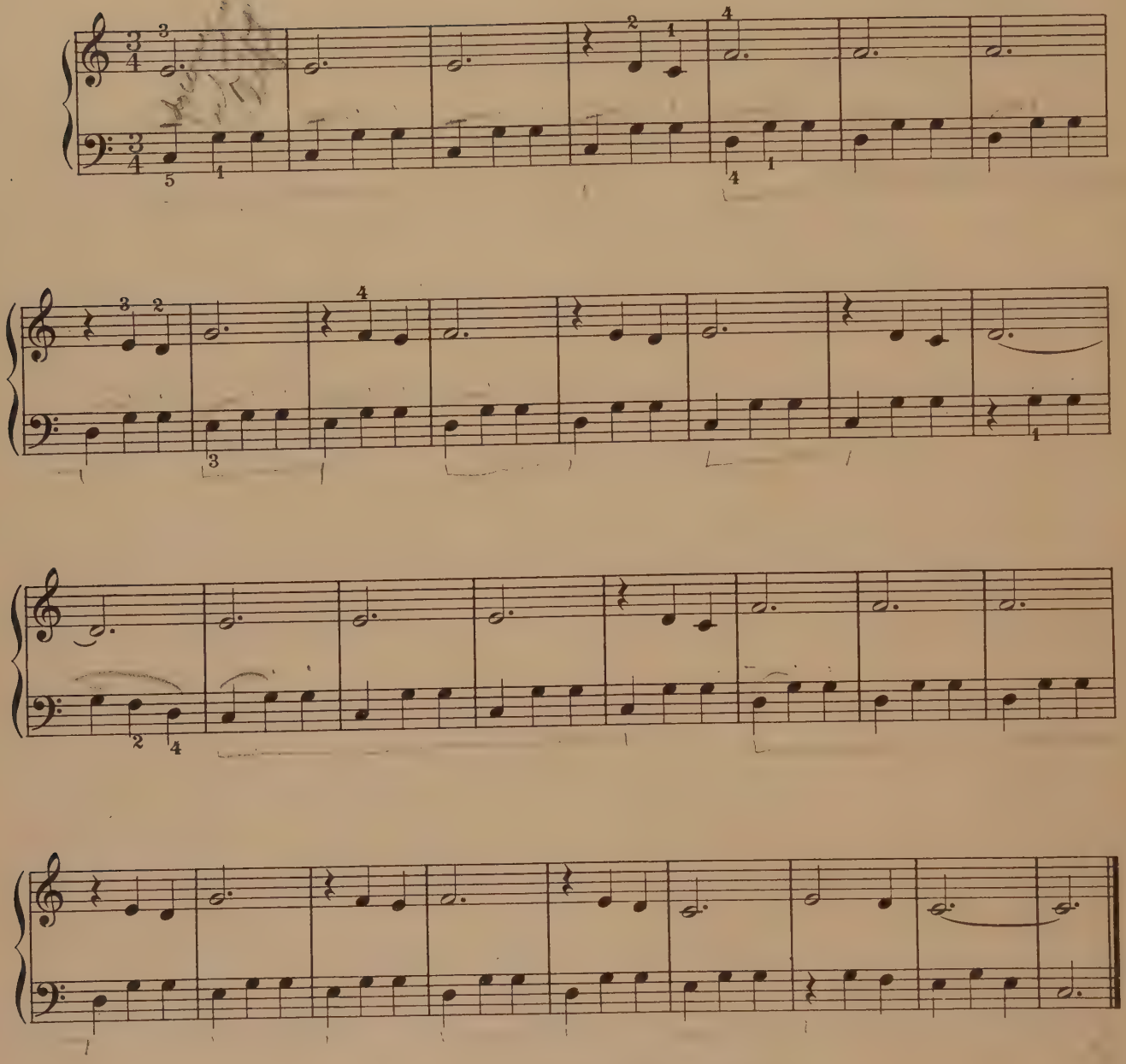
In what Key? Why?

In what Key?



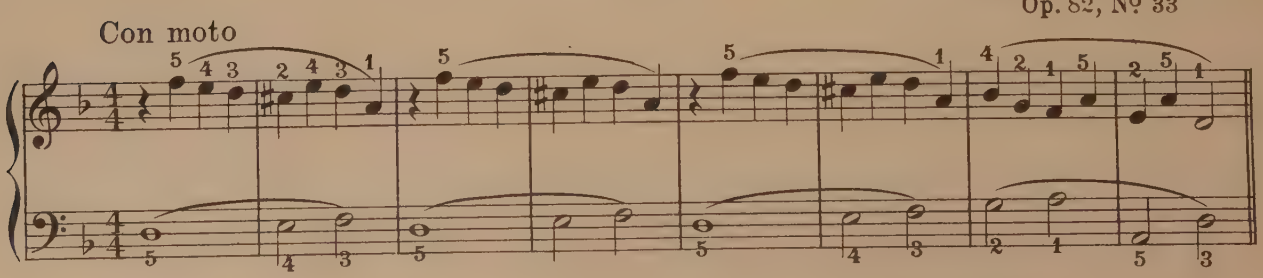
VALSE GRACIEUSE

CORNELIUS GURLITT
Op. 82, Nº 18



DISAPPOINTMENT

CORNELIUS GURLITT
Op. 82, Nº 33

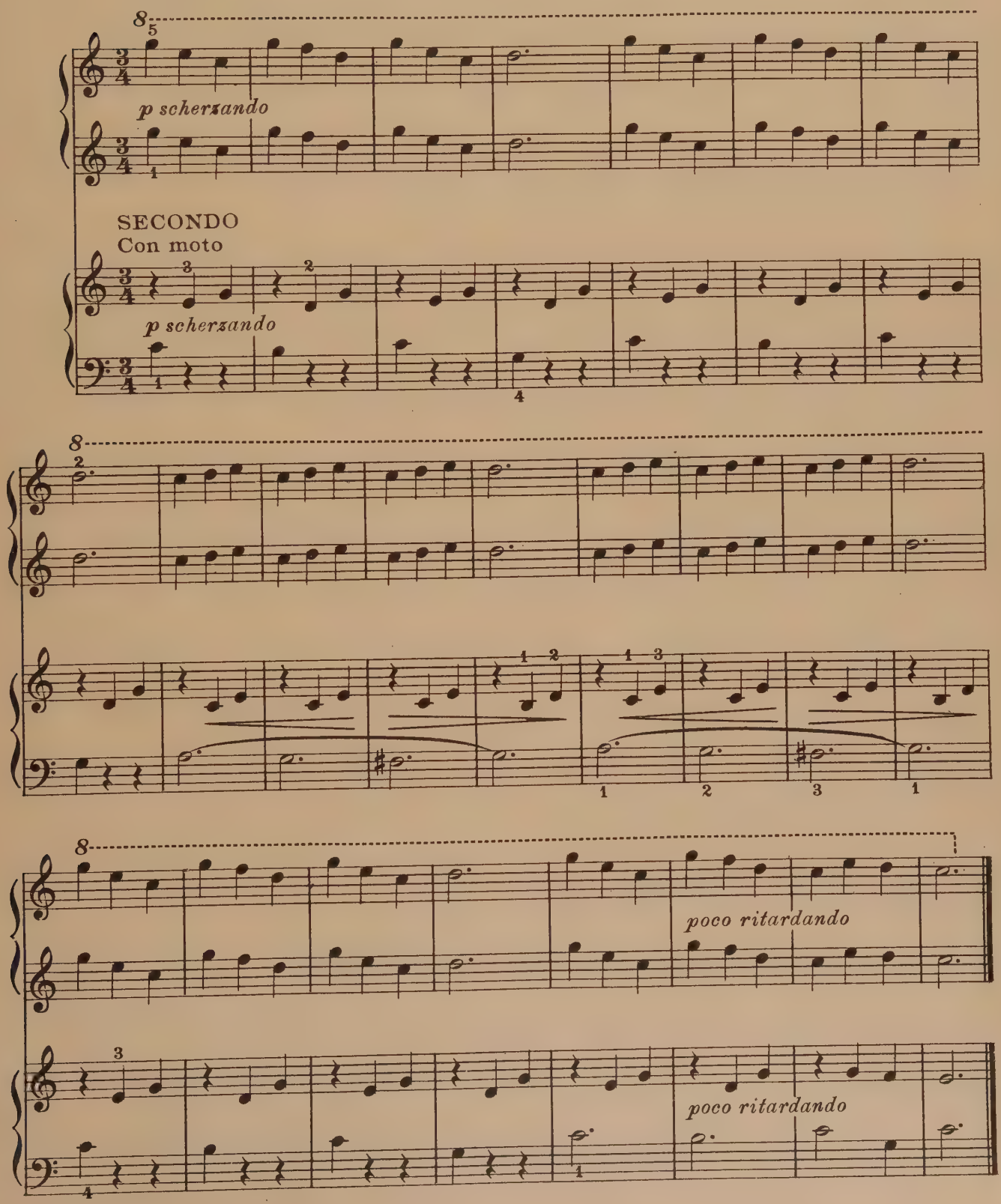


TURN ABOUT

Four-hand piece, the parts equal in difficulty

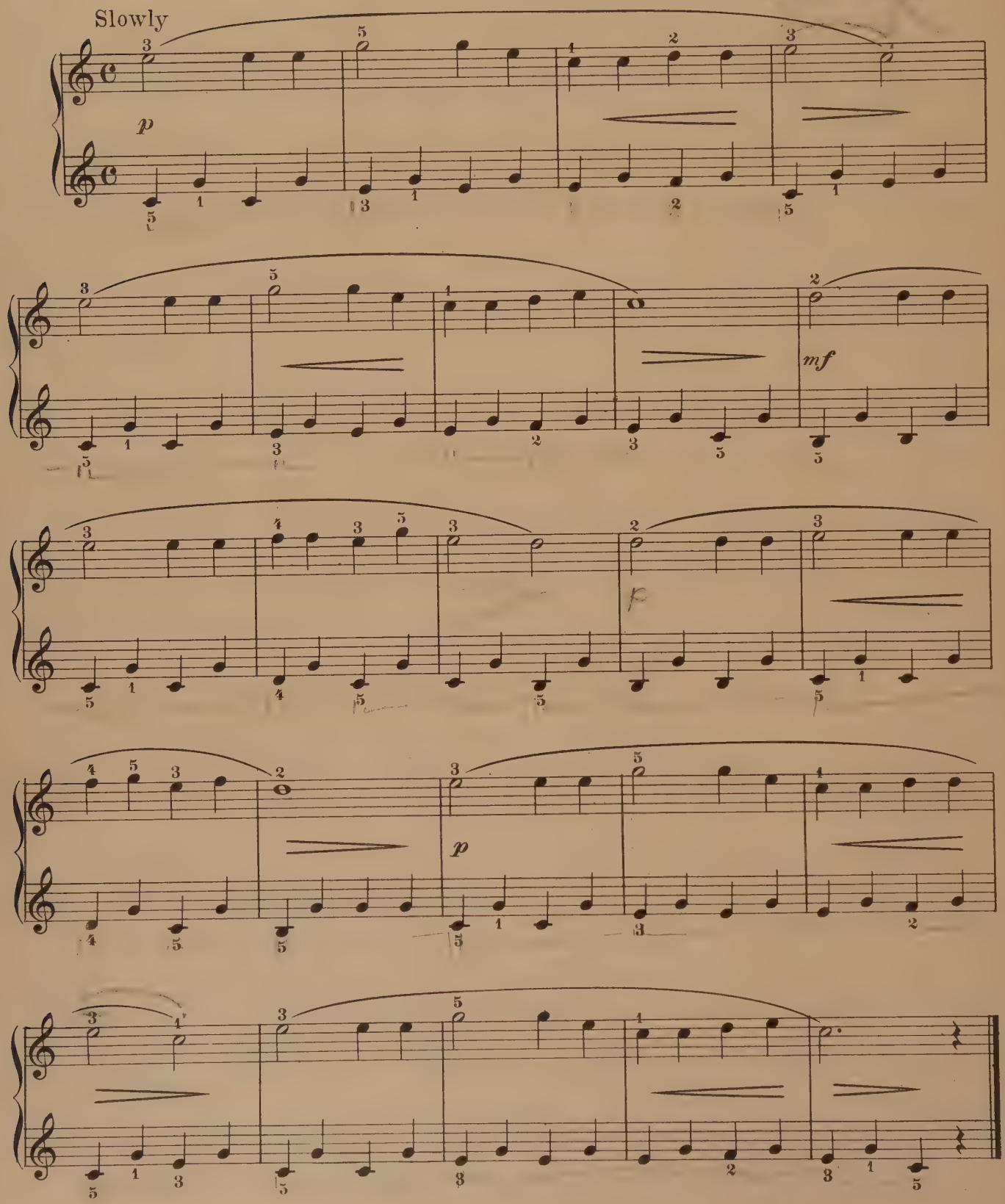
PRIMO
Con moto

C. GURLITT



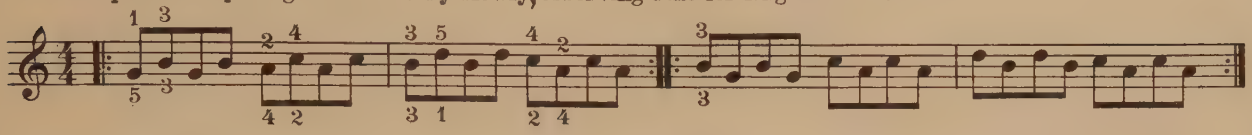
FRENCH CHILD'S SONG

FRANZ BEHR
Op.575, No.1

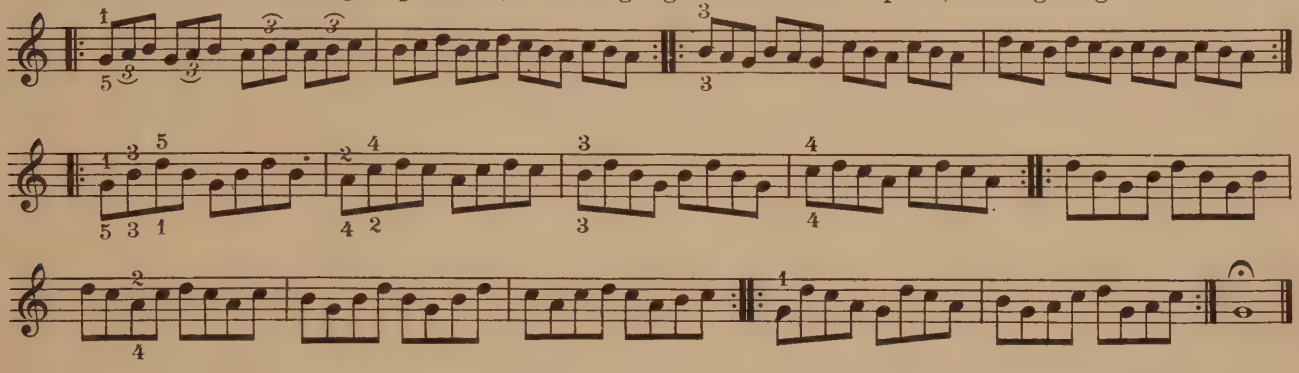


Simple transposition; play the left hand an octave lower using fingering under notes.

Repeat each passage 8 times very slowly, observing rule for finger action.

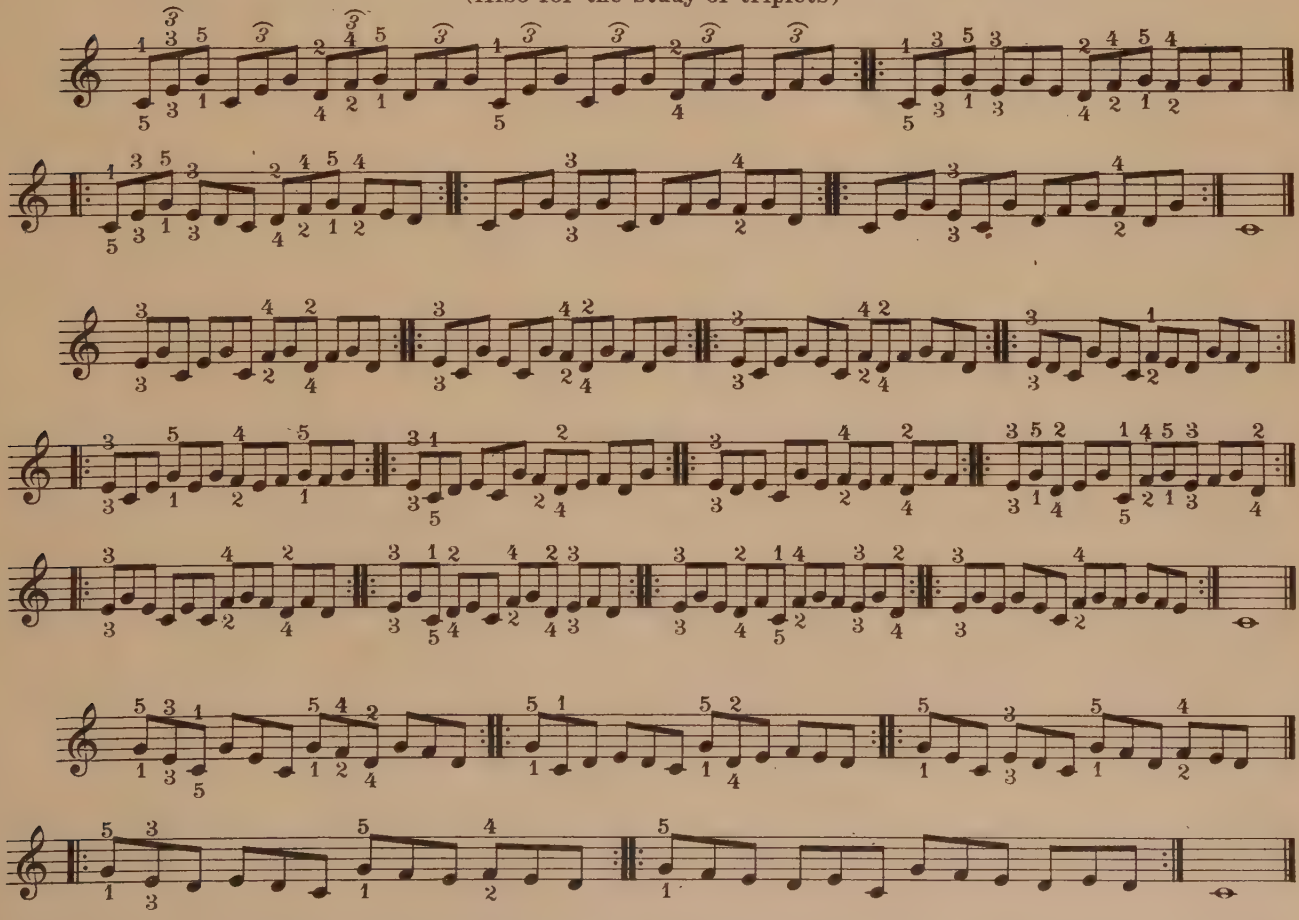


Observe rule for accenting triplets. The slanting figure *3* denotes triplets, not fingering.



EXERCISES FOR ELEMENTARY HARMONY AND ARPEGGIOS

(Also for the study of triplets)



To make all the fingers of both hands of equal strength and independence, practise the above exercises with each hand alone and then with both together. Always be careful that the touch is not constrained in any way. Particularly see that the hands are held well over the keys, that the fingers act promptly both in striking and lifting.

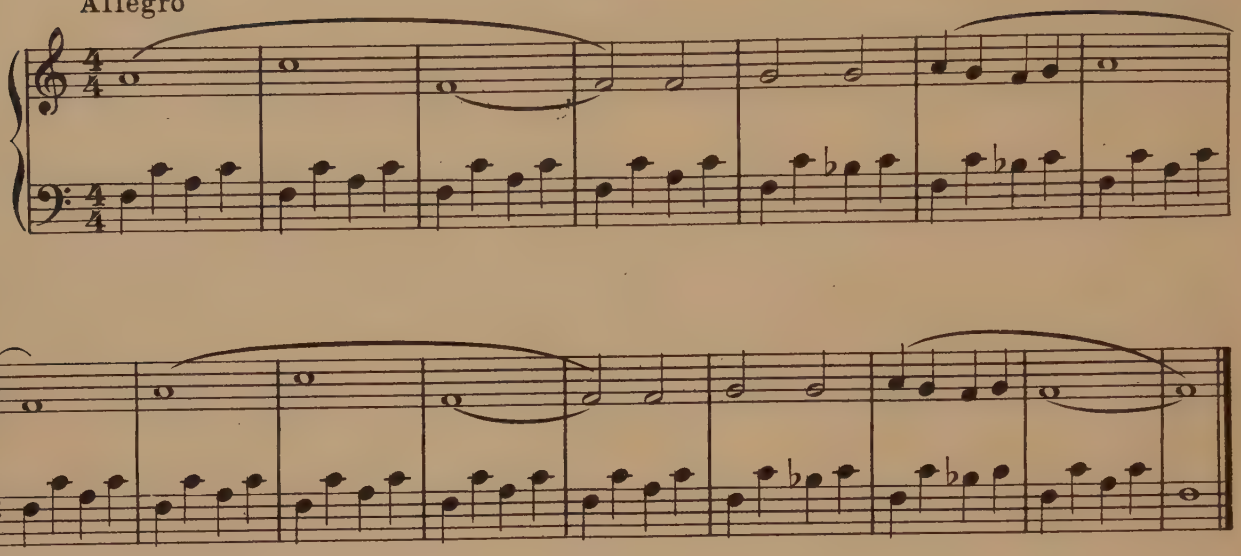
Two Short Pieces

Morning Salute

Melody with broken triad accompaniment

C. GURLITT

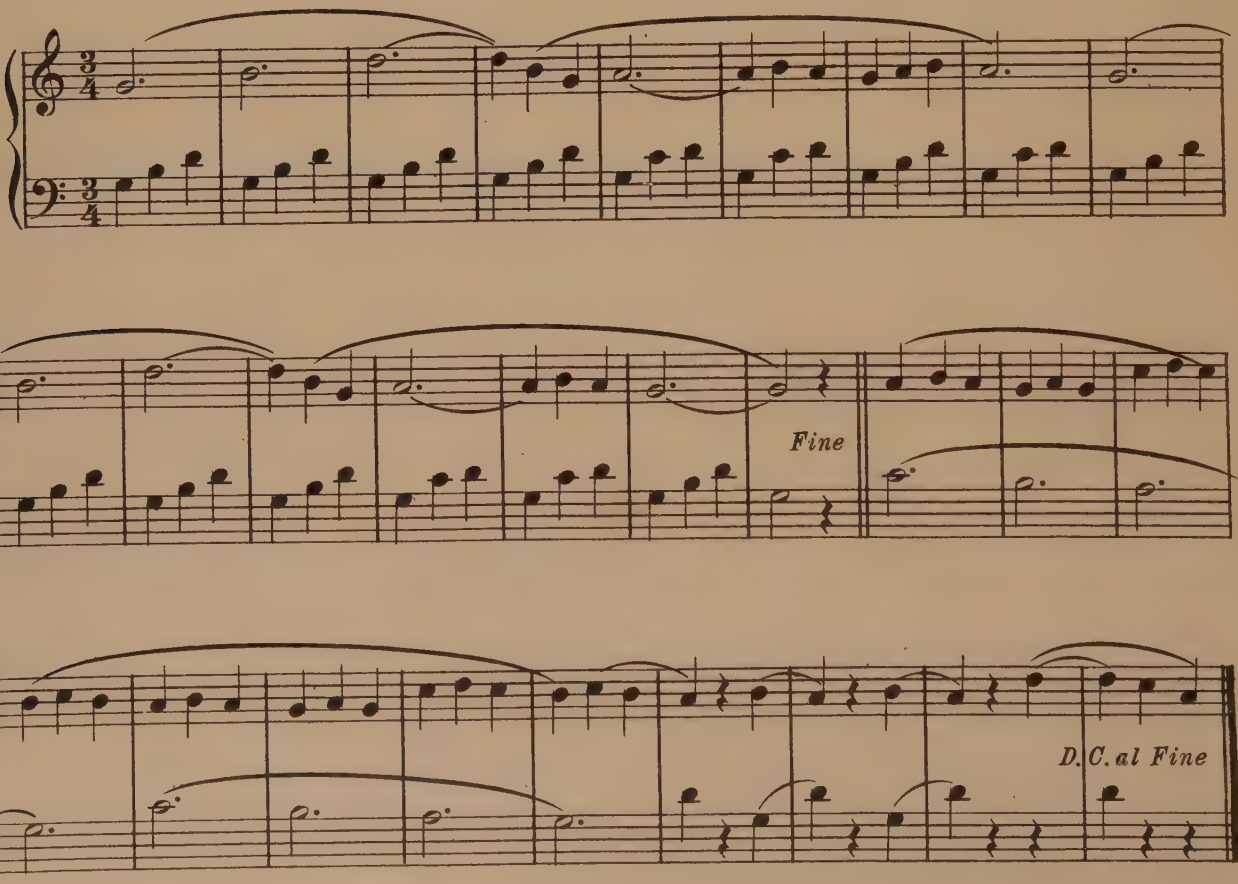
Allegro



Happy Song

C. GURLITT

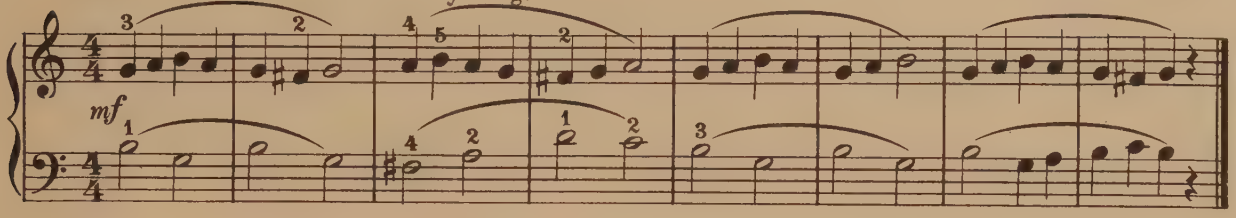
Study the triple rhythm, the time signature, dotted notes and the meaning of the various terms employed.



THE HANDS GO TRAVELING

A Trip to the Land of G major

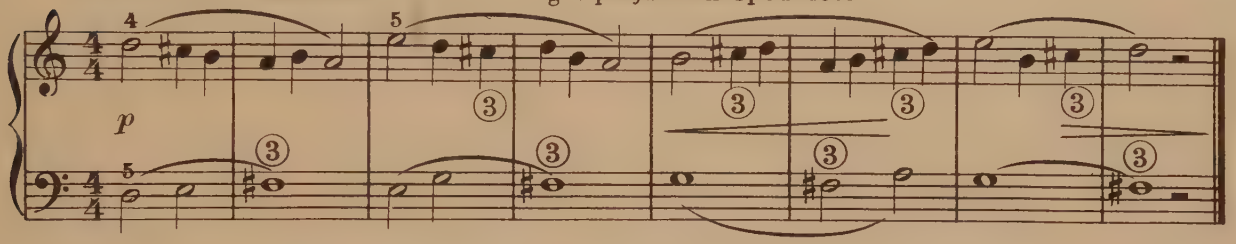
Andantino Make the melody sing. CHARLES DENNÉE

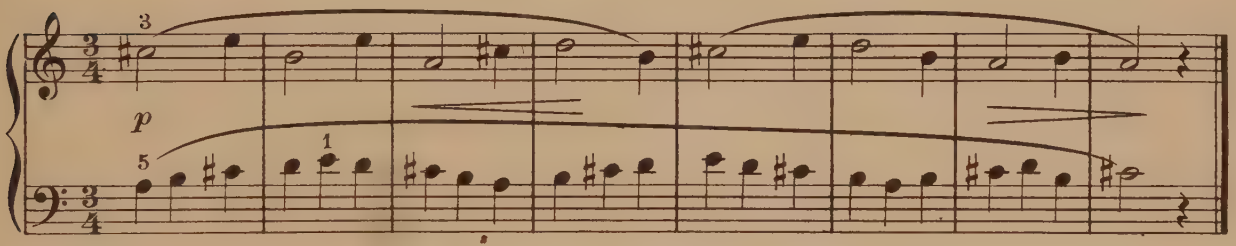


AN EVENING BARCAROLLE

In the Harbor of D major

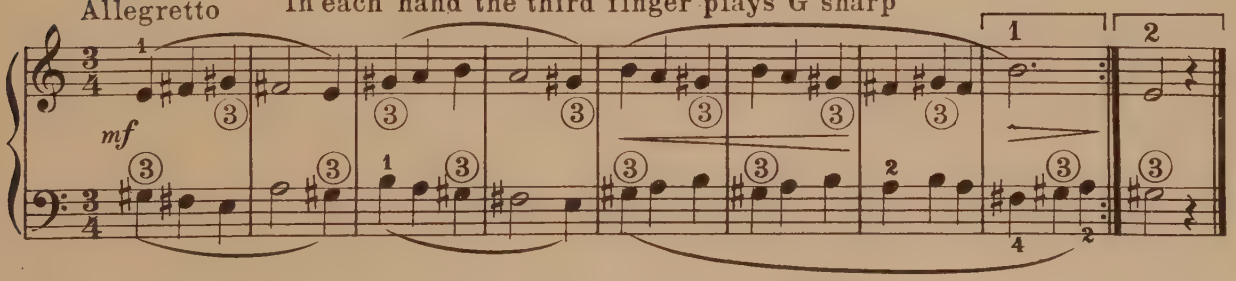
Moderato In each hand the third finger plays a sharped note



THE HANDS MAKE A TOUR IN A MAJOR

DANCING IN A FOREIGN LAND

To a tune in E major

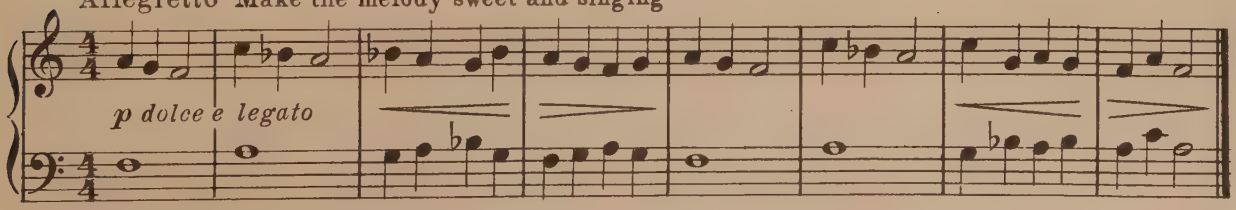
Allegretto In each hand the third finger plays G sharp



HOMEWARD BOUND

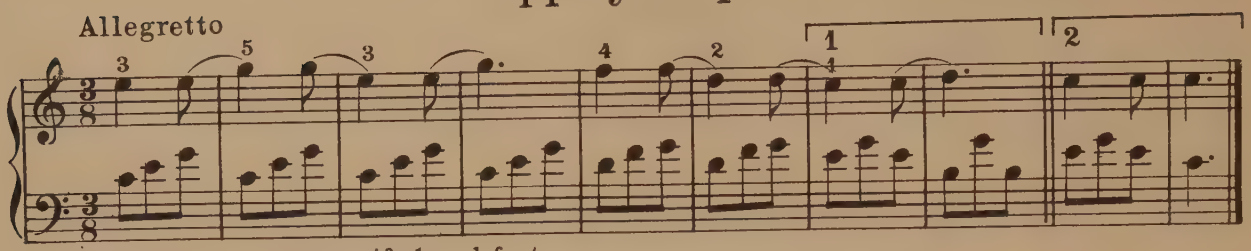
Through F major

Allegretto Make the melody sweet and singing



Hippety-Hop

H. BERENS, Op. 70

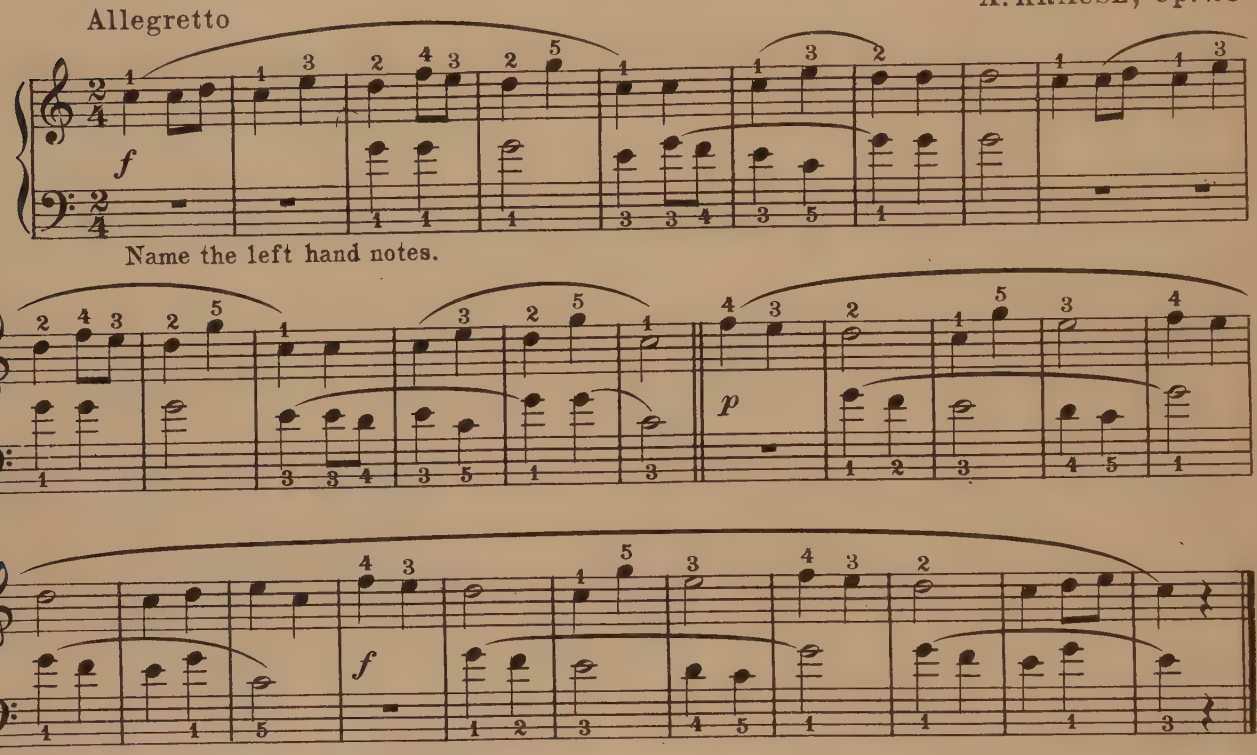


One count to a measure if played fast

Little Puzzle

Name the notes on the leger lines above the bass clef staff.

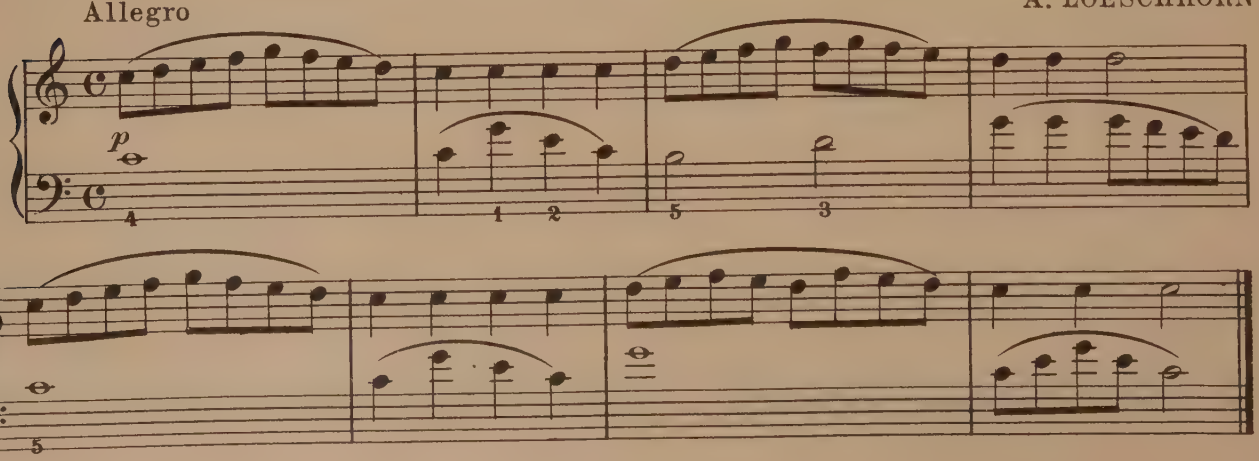
A. KRAUSE, Op. 25



A Basket Full

Including all of the note values studied thus far.

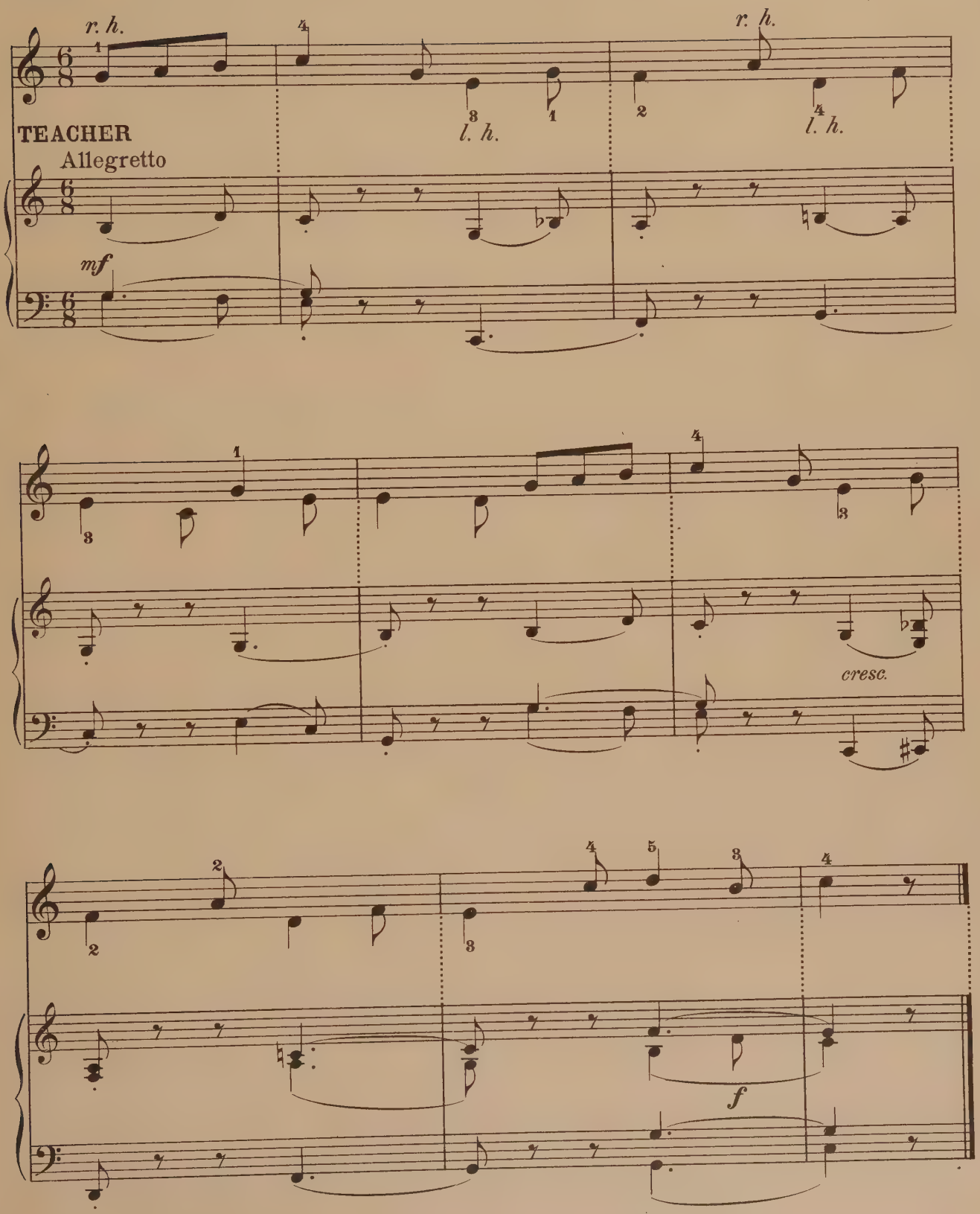
A. LOESCHHORN



JIG
GIGUE

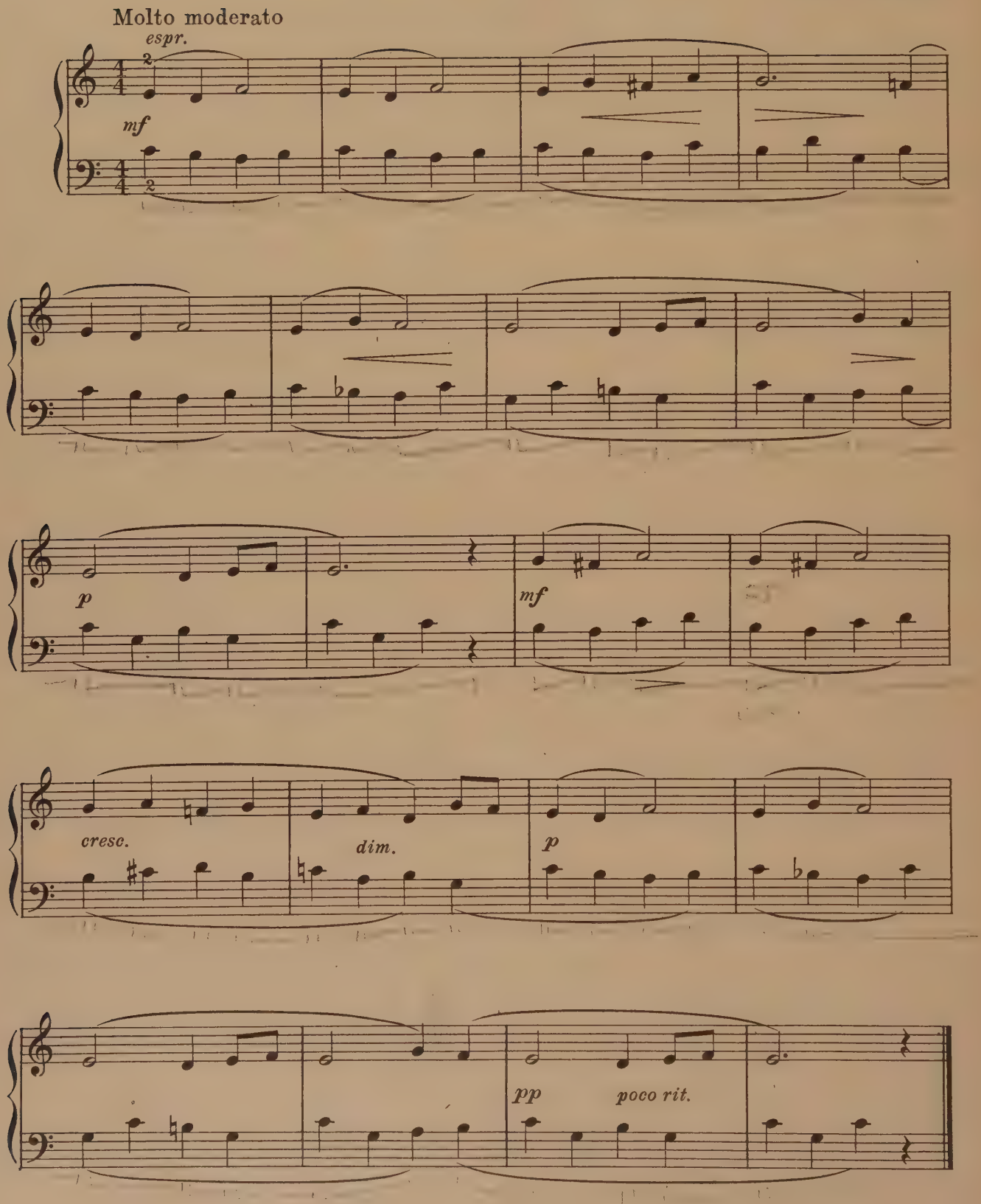
PUPIL

FRENCH FOLK SONG



LULLABY

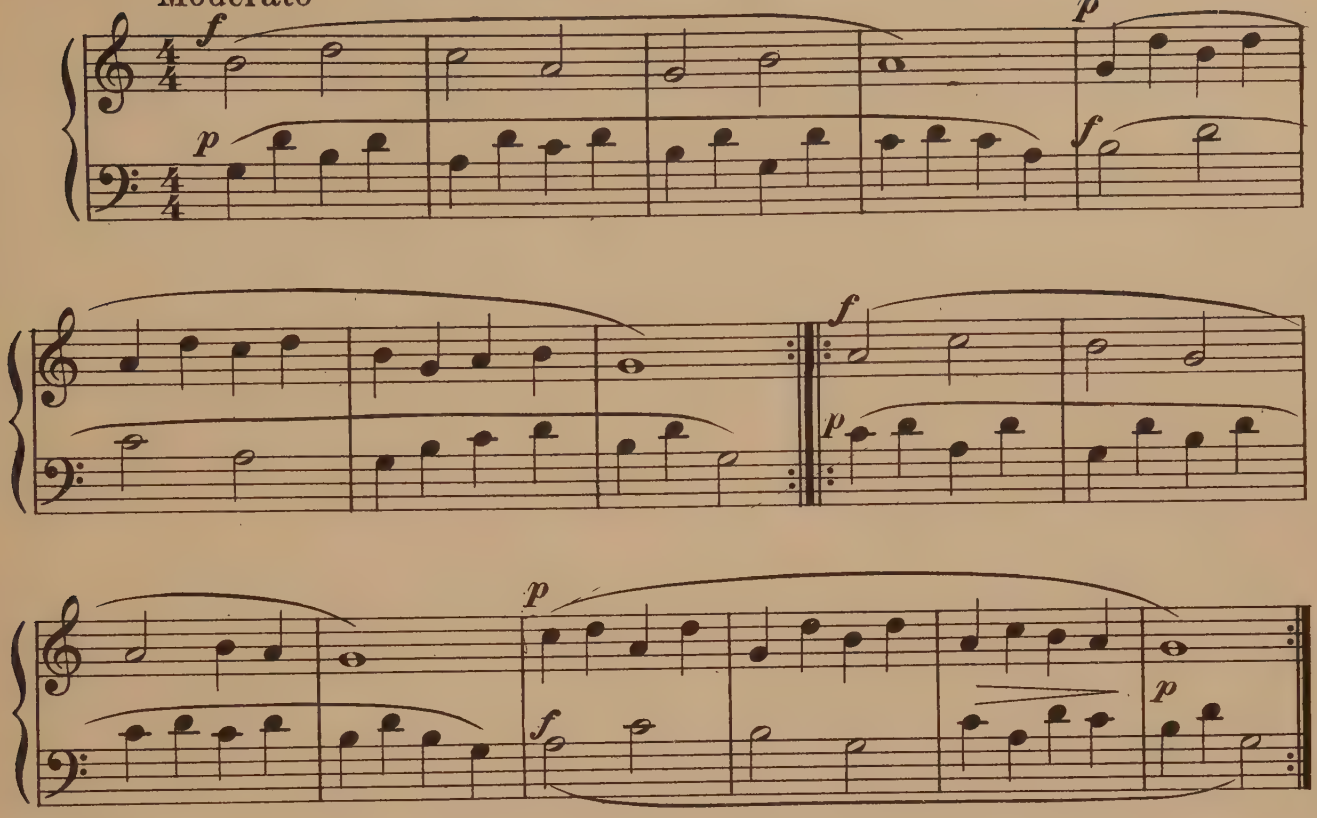
JOHN KINROSS



THE FIRST ANTIPHONAL

B. WOLFF

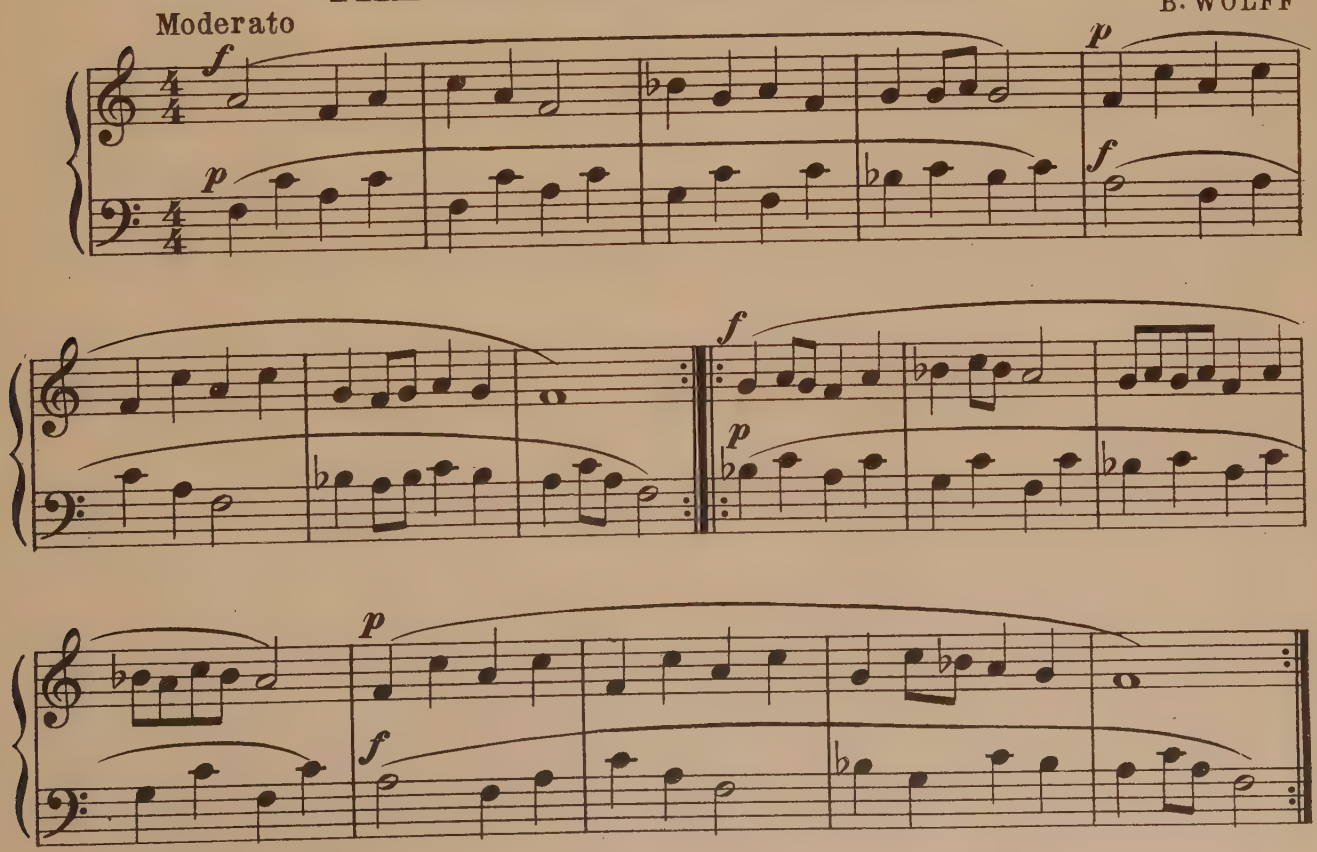
Moderato



THE SECOND ANTIPHONAL

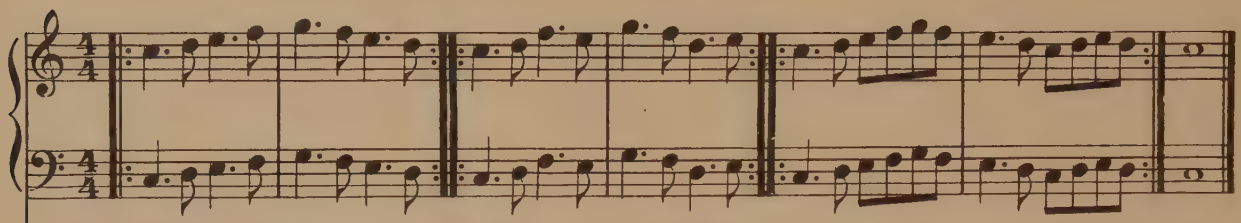
B. WOLFF

Moderato



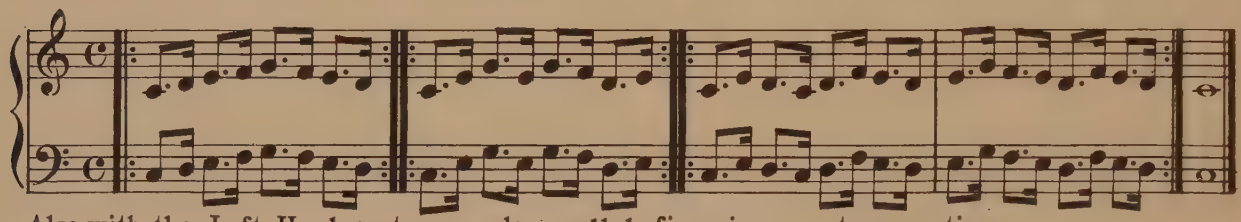
FINGER EXERCISES IN DIFFERENT RHYTHMIC GROUPINGS

Dotted Quarters and Eighths.

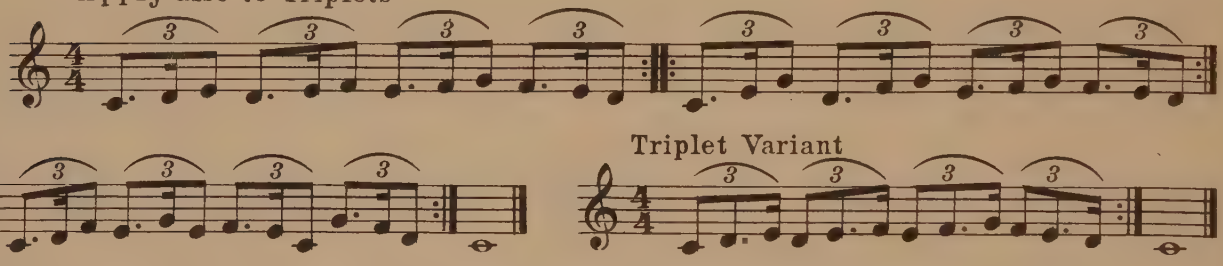


Reverse the left hand notes to begin on G. This makes contrary motion of the music but parallel action of the hands, using the same fingers simultaneously in both hands.

Dotted Eighths and Sixteenths. Observe the time value of the sixteenth note, and its proportionate size as compared to the remainder of the count.



Also with the Left Hand part reversed; parallel fingering— contrary motion.

Apply also to Triplets

Practice the Triplet rhythm until it is easy to play each exercise in each rhythm. Also alternate the rhythms in successive measures; then on successive counts. Copy some of the earlier exercises and pieces, using these rhythms, and practise until freedom is established in the playing of the dotted groups.

REVIEW AND MEMORIZING

A general review of all the preceding work should be made to attain fluency and speed in the more important technical exercises and in a few of the more pleasing pieces, many of which the pupil should by this time be able to play from memory. The memorizing of a certain number of pieces should be insistently required, as this enables the pupil to give more thought to the manner of playing and the effects to be produced.

EXAMINATIONS

A thorough examination should be given covering all the Elements of music taught in the beginning of piano study. Special emphasis should be placed upon note values and their equivalent groupings into notes of smaller value; upon time and rhythm; the meaning of the signs; the location of notes in the different keyboard groups. Frequent examinations are desirable to prevent the pupil from becoming forgetful or careless.

20-744-52

Staccato

Staccato is shortening the value of the note by releasing the key before the full value has expired; this is done in single tones by simply releasing the key with the finger.

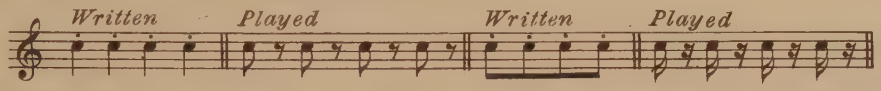
In double notes the keys are released by lifting the hand easily and gracefully from the wrist.

In a continuous succession of staccato notes play from the wrist, lifting the hand for the silence (or rest) and bringing it down with a quick easy movement for the keys; hold the fingers and hand in shape and do not lift or strike with the fingers. In continuous successions of staccato notes lift the hand before playing the first note to gain equality and precision in the motions.

Staccato is indicated by dots placed over, or under, the notes, or by the word *staccato*.

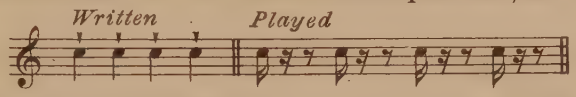
The dot over a note reduces its *held value* one half.

EXAMPLE:



A sharp point or dash over a note reduces the *held value* three quarters, and is called *staccatissimo*.

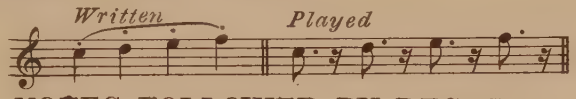
EXAMPLE:



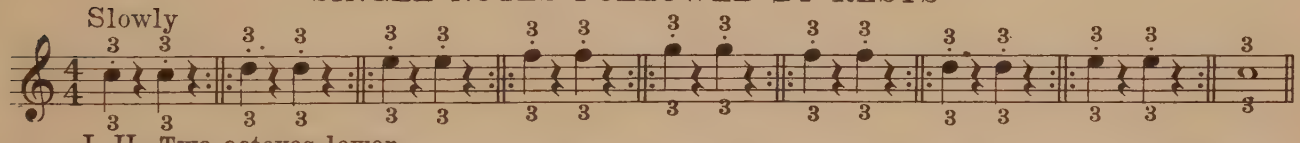
There is another form called portamento, written with both dots and slurs over the notes. This reduces the *held value* of the notes one quarter, sometimes less in slow tempos.

Portamento is a *pressure touch,* the keys are pressed down and released in an easy graceful manner. This touch calls for special illustration and training by the teacher. It is essentially smooth in character, and nice quality of tone is the thing to be most sought for.

EXAMPLE:



SINGLE NOTES FOLLOWED BY RESTS

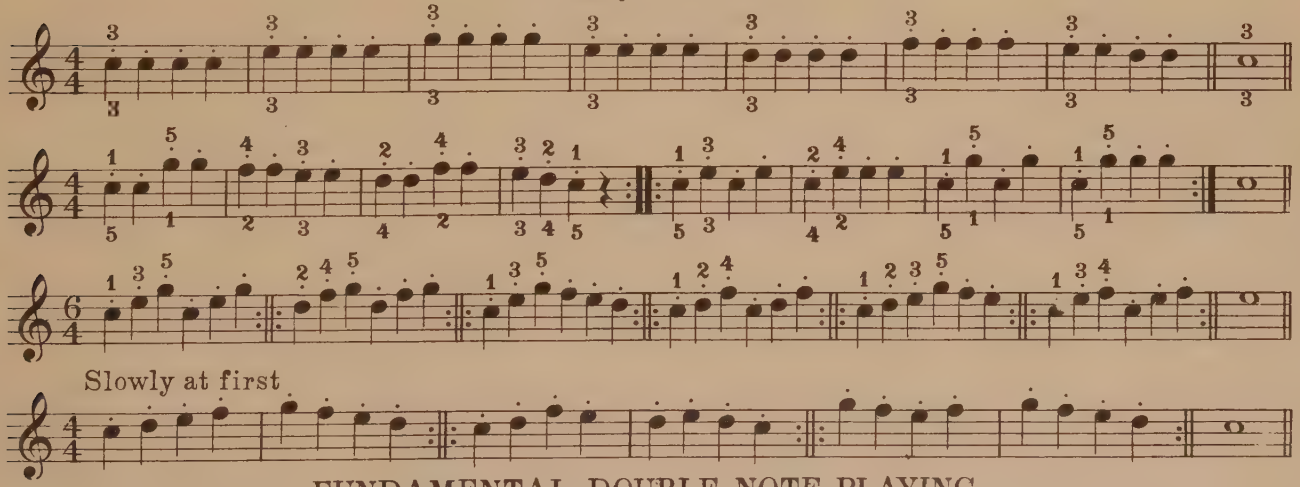


L.H. Two octaves lower

Play these exercises with each of the other fingers; 2, 4, 5 and 1. Also continue up the scale one Octave and return.

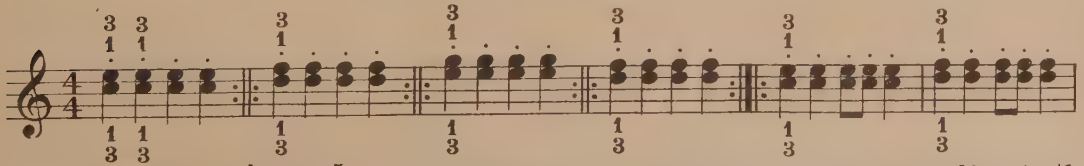
RAPID STACCATO TOUCH

Elementary Wrist Action



FUNDAMENTAL DOUBLE NOTE PLAYING

Repeated Staccato Thirds using the same fingers on all Thirds

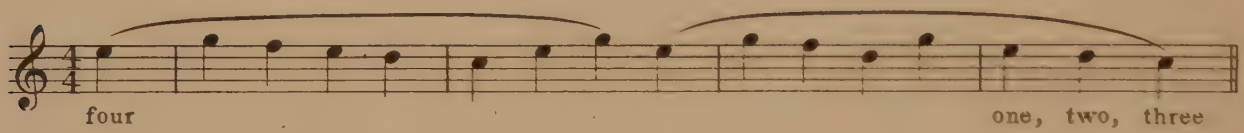
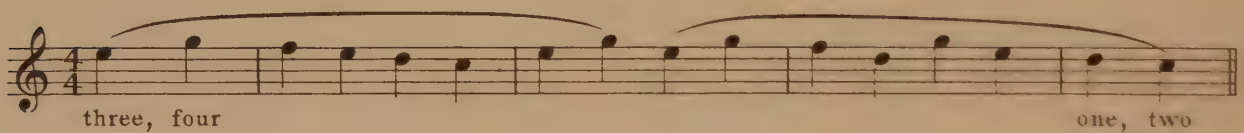


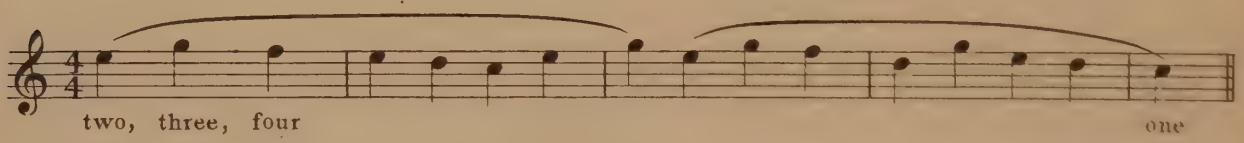
continue as before

Play also with $\frac{4}{2}$ and $\frac{5}{3}$. Then play legato with pressure touch, according to the rules for repetition of the same key. Practise repeated Fourths, Seconds and Fifths in the same form, using each separate interval instead of the Third.

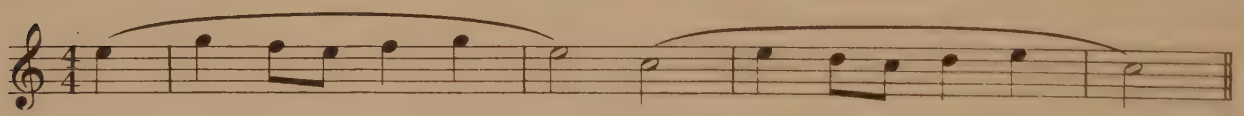
BEGINNING ON A COUNT OTHER THAN "ONE."

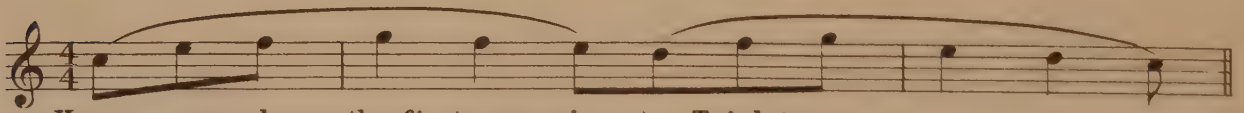
Thus far, each example begins on the first count in the measure. This is to establish a strong feeling for the fundamental rhythms in their simplest forms. Music is also so written as to commence on other than the first count of the measure, in which case it begins with an incomplete measure consisting of one or several notes. The last measure in the piece, or the measure before the double bar, is also an incomplete measure containing the remaining note values omitted from the first measure. This shortening of the last measure is not a sure guide to the counting of the first measure, for many composers do not observe this custom.





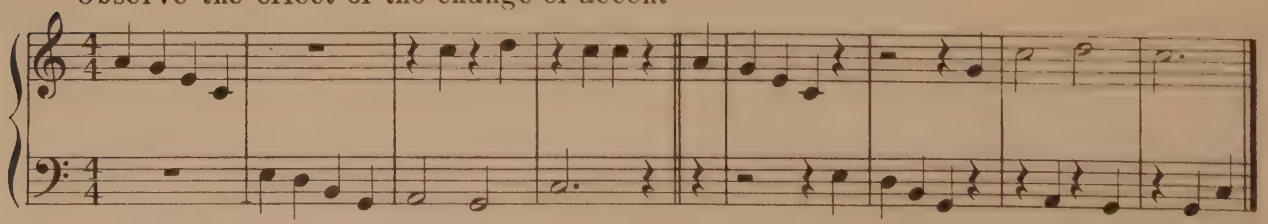
Study and explain these further examples





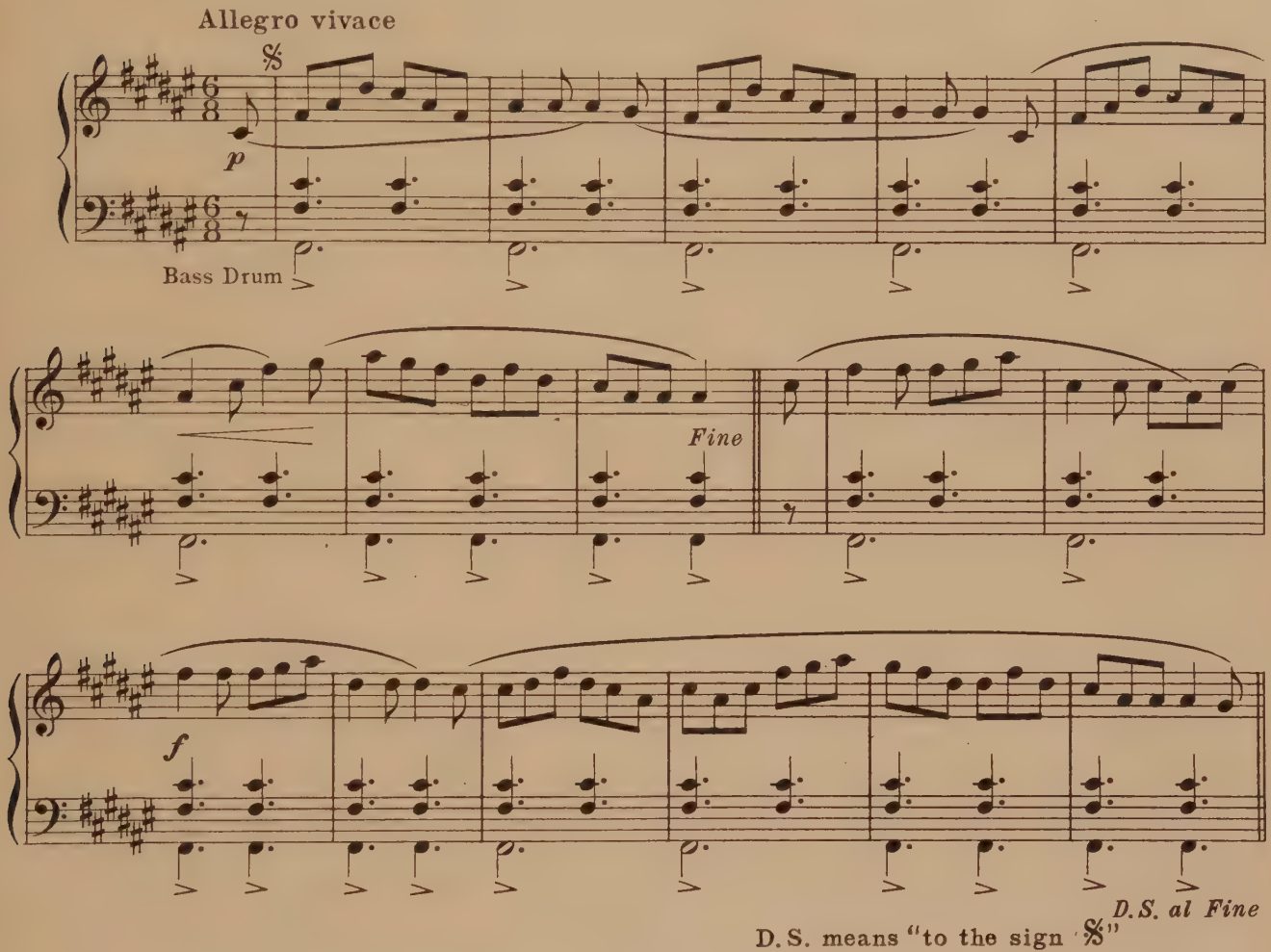
How may you know the first group is not a Triplet?

Observe the effect of the change of accent



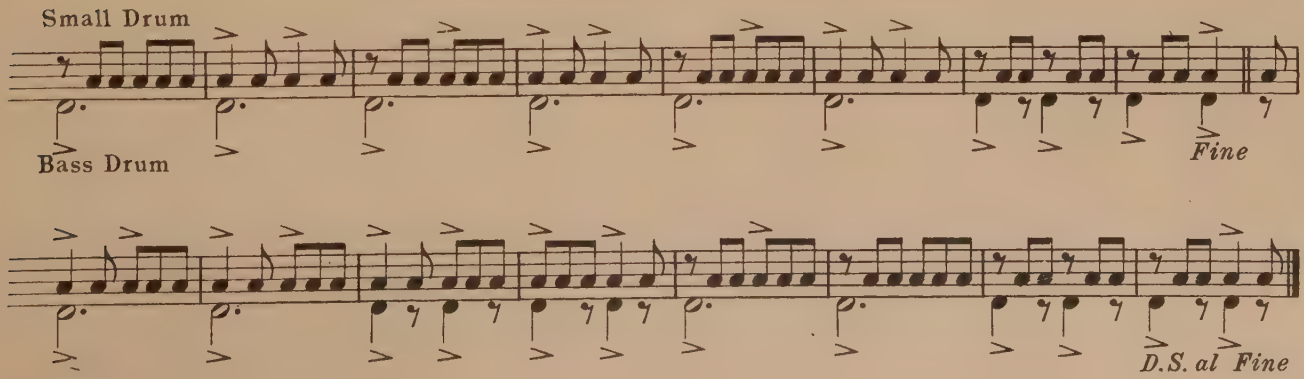
EAR-TRAINING: THE SCOTCH SCALE, INTERVALS, RHYTHM.

The Campbells are Coming
Famous Old Scotch Song for Bagpipes and Drums

The teacher should play this through slowly several times, then rapidly. Continue until the pupil becomes so familiar with the piece that it can be sung from memory.

D. S. means "to the sign 𝄋"

When the pupil has caught the march swing of the rhythm, let him play the drum part as a strong rhythmic bass, well accented, the left hand playing Contra F-sharp, the right hand playing the open Fifth, on F♯ and C♯. Play each hand separately; then both hands together. Also let the pupil supply the accompaniment for two drums, rapping the rhythms on a table top; then on the piano.

ACCOMPANIMENT FOR TWO DRUMS

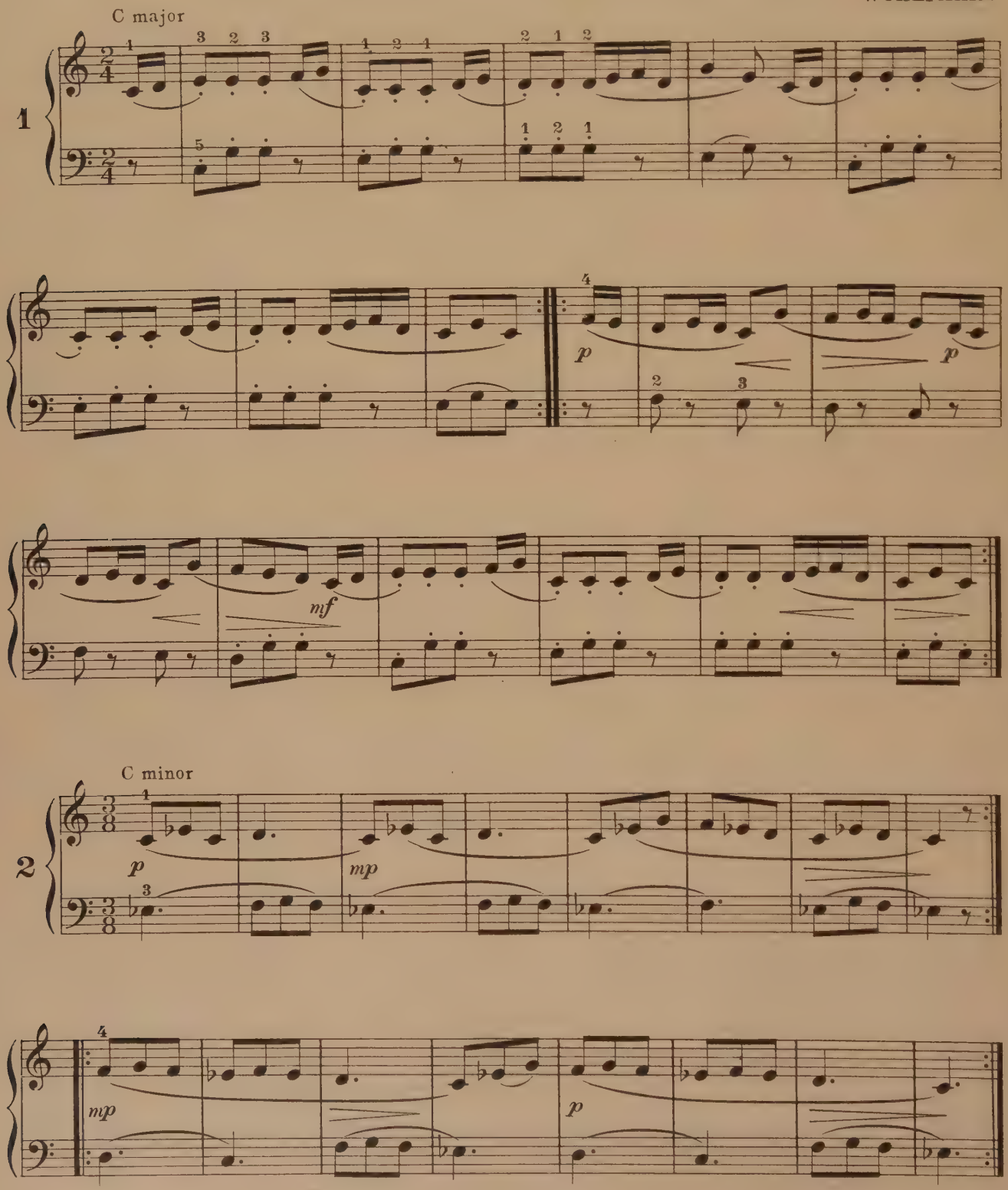


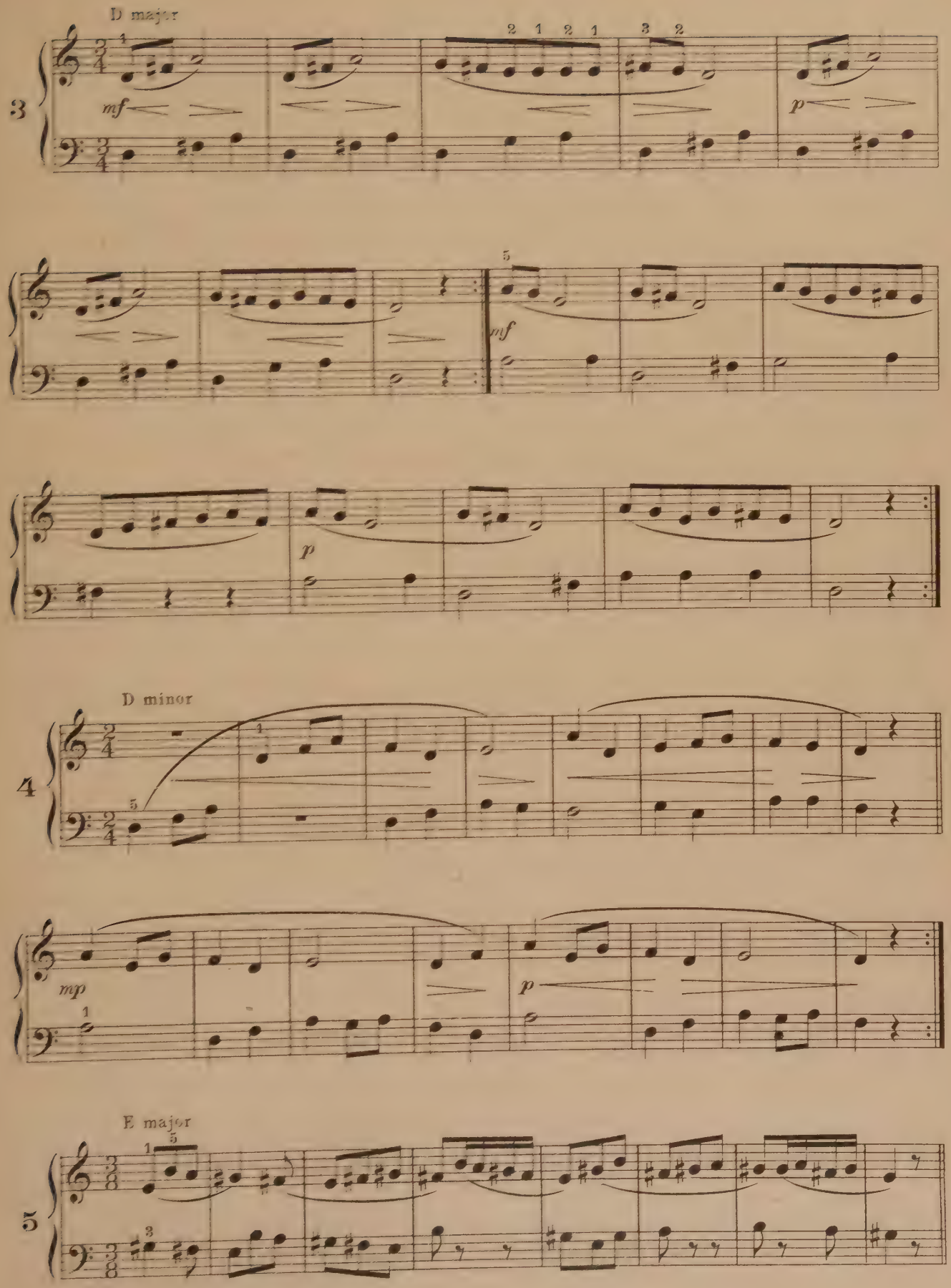
TWELVE EASY PIECES WITHOUT KEY SIGNATURES

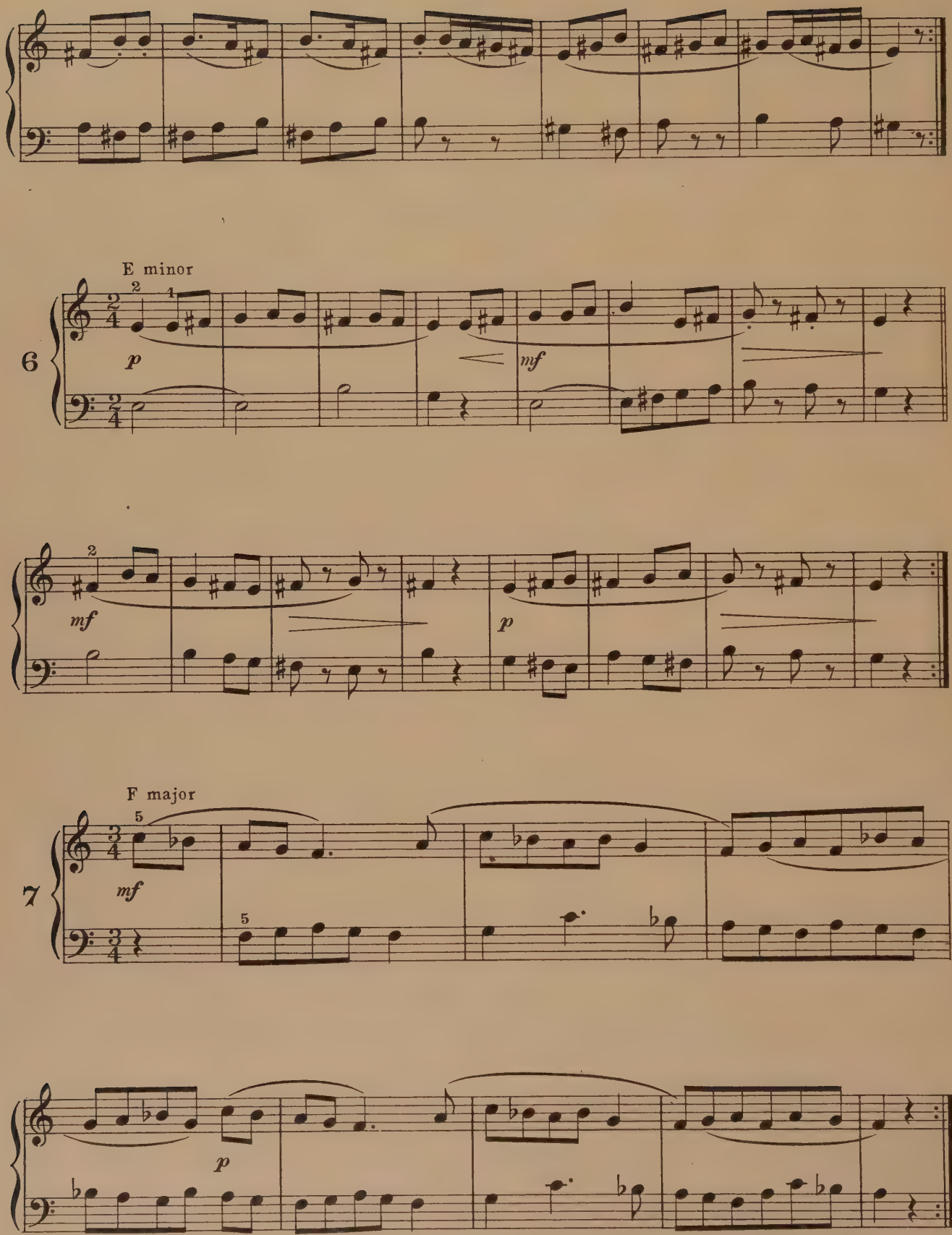
In the easier major and minor Keys

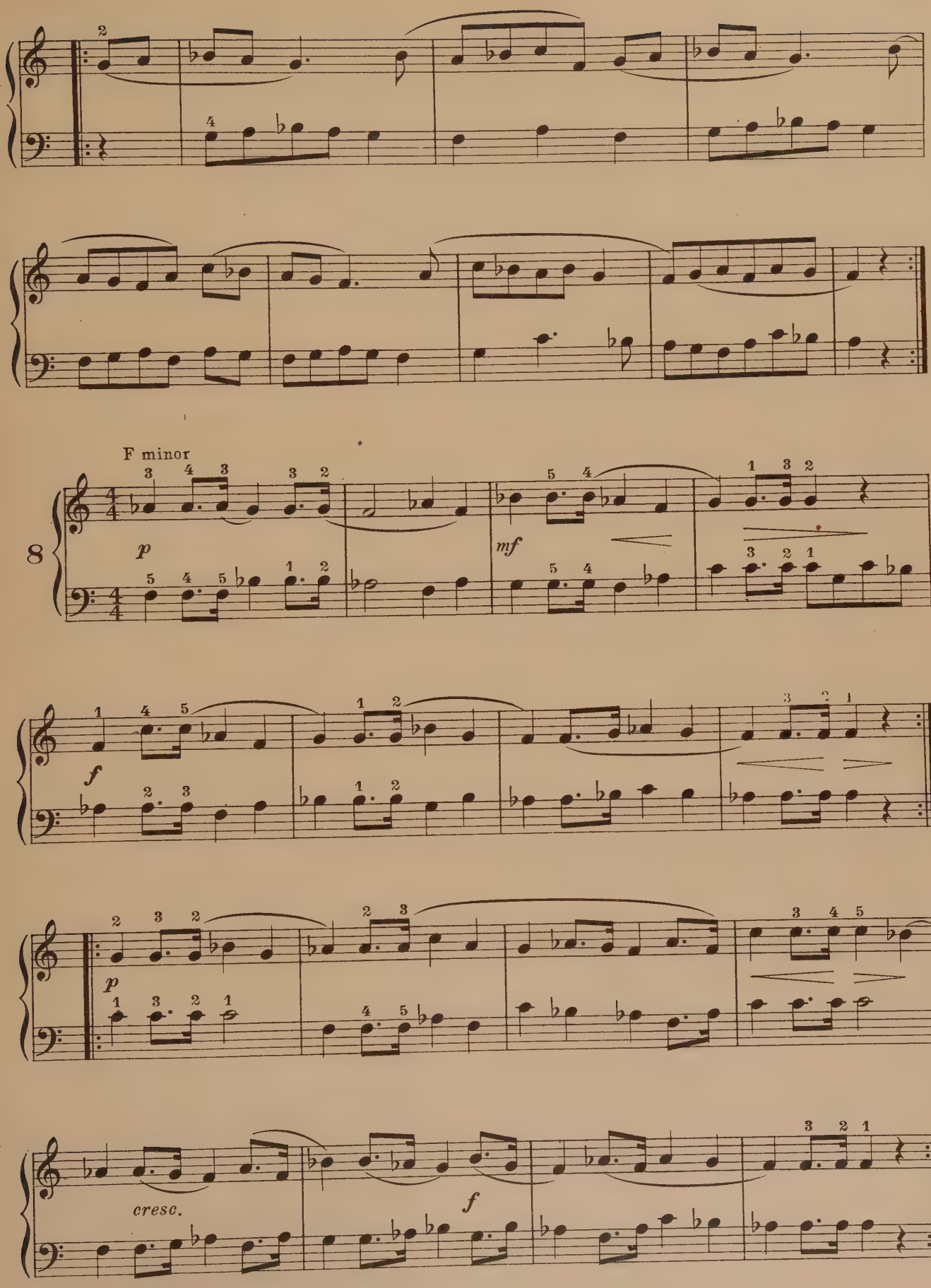
For establishing a sense of hearing and recognizing different tonalities or Keys and to fix the fundamental five-finger positions firmly in the mind and the fingers. Transpose each piece to other Keys.

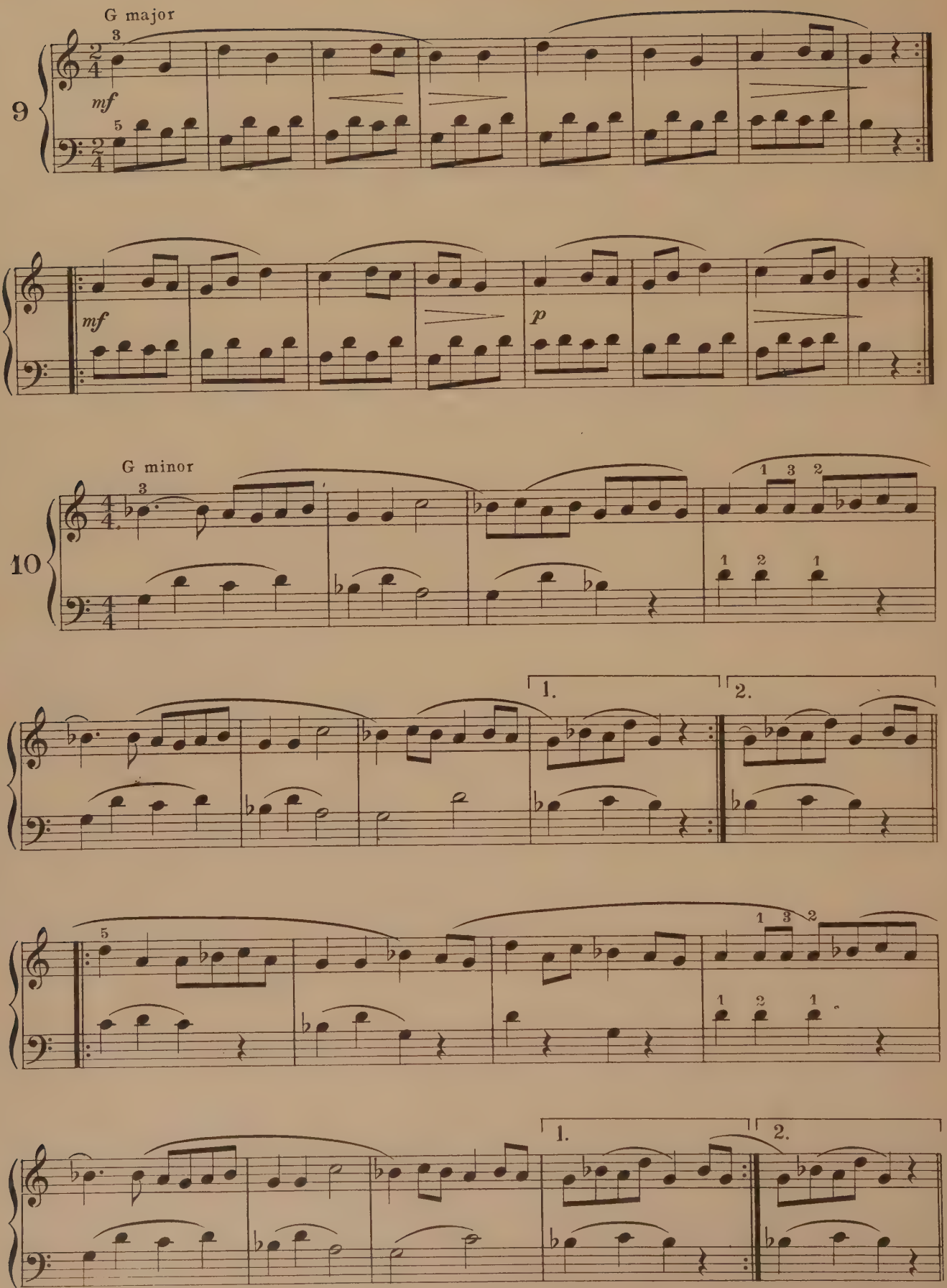
WOHLFAHRT

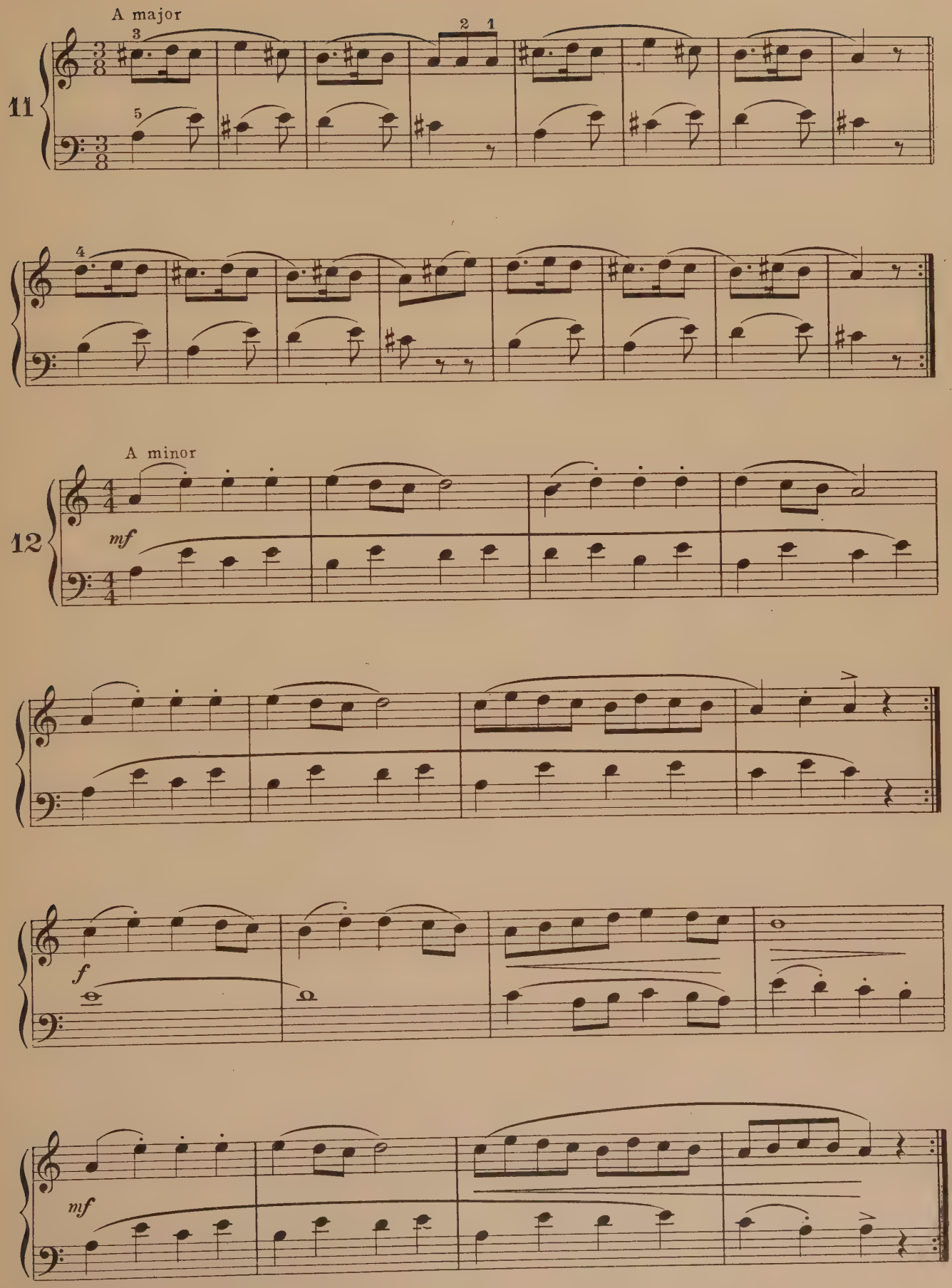



D major
3
mf
p
mf
p
D minor
4
mp
p
E major
5

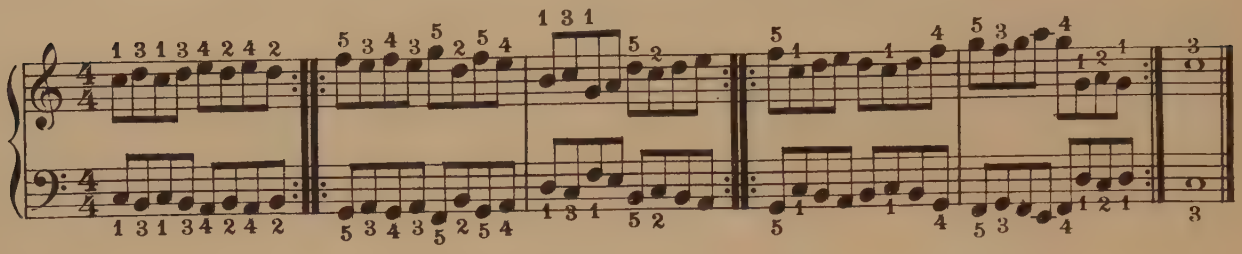

E minor
6
p
mf
mf
p
F major
7
mf
p


F minor
8
p
mf
f
p
cresc.
f


G major
9
mf
mf
p
G minor
10
1.
2.
1.
2.


A major
11
A minor
12
mf
f
mf

EXERCISES IN HAND CONTRACTION

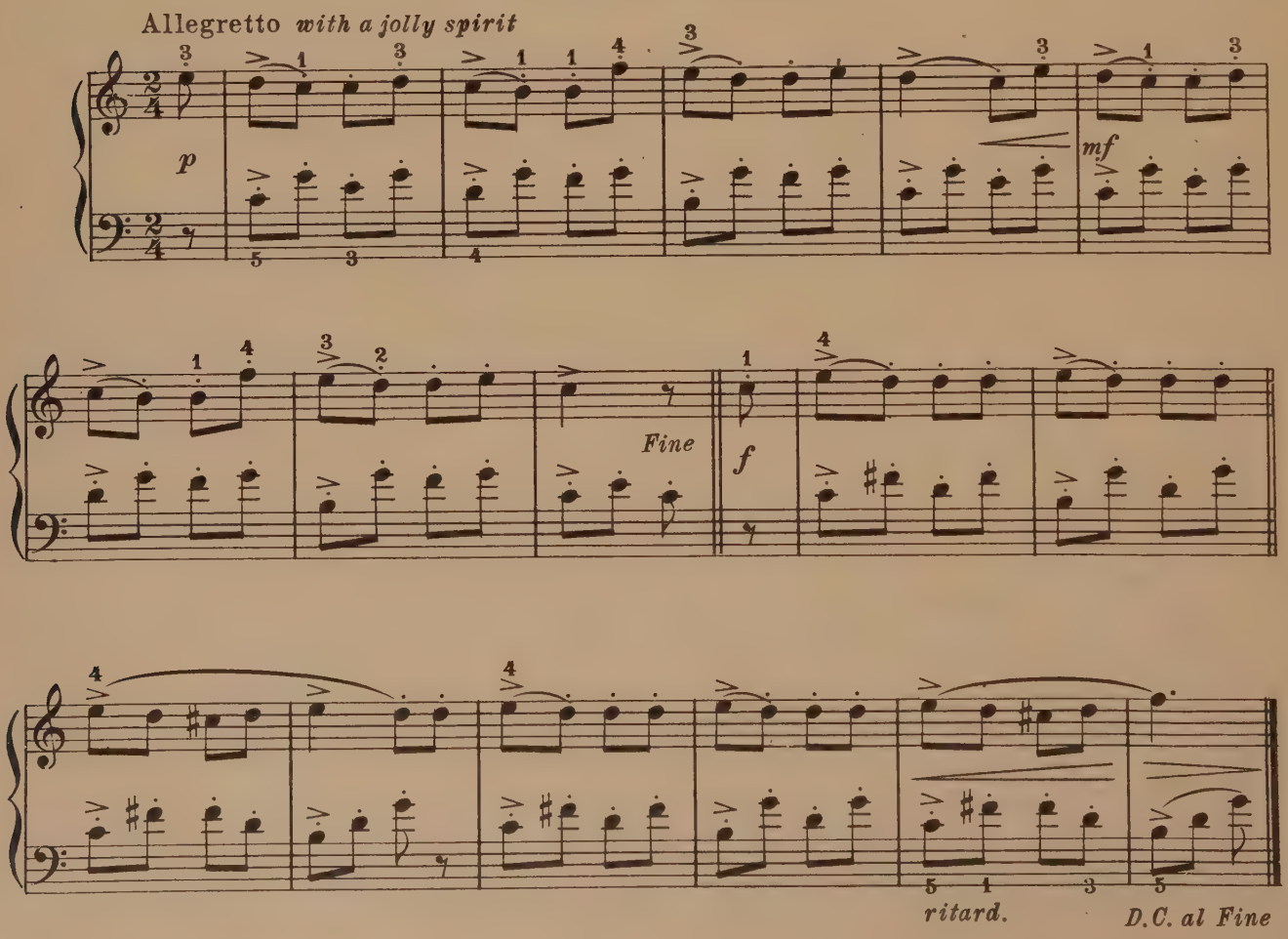
Play at first with the repeats. Then straight through without the repeats

WOODEN SHOE DANCE

For the application of simple contraction

Arranged from an old tune by
CHARLES DENNEÉ

This piece requires slight changes from the fixed five-finger position of the hand. In the first measure of the right hand part the third finger plays the last note, although the second finger would naturally fall on the key. In the next measure the fourth finger plays the last note, which ordinarily would call for the fifth finger. There are similar changes to be observed in the left hand part. The hand retains its usual position, although the ends of the fingers, still curved, are brought closer together for the moment.

Make the accents decisive

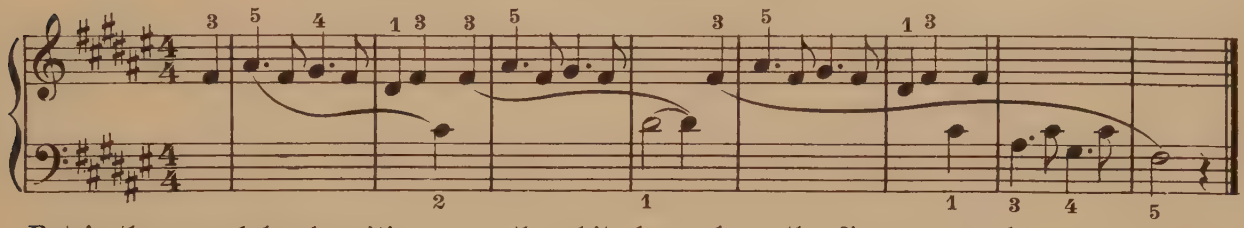


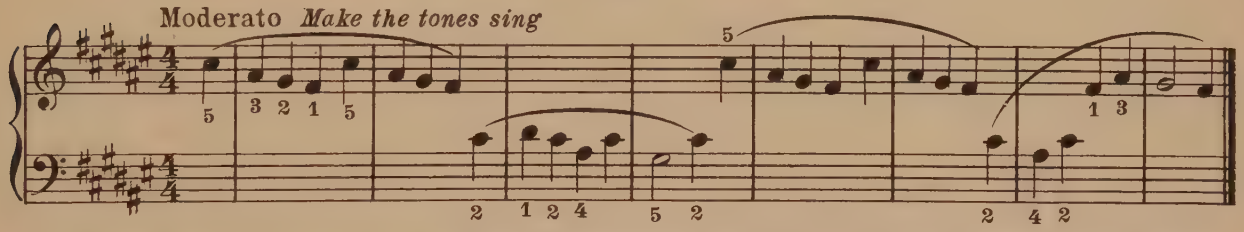
GRADE I-B

EXERCISES ON THE SCOTCH SCALE

To accustom the fingers to play on the black Keys

These little recreations are in the Key of F-sharp Major, which has a Key-signature of six sharps. It is essential that the pupil learn the exact location of the Keys upon which the sharps are played. A sharped note is played one halfstep higher than the note would be played if not sharped. C♯, D♯, F♯, G♯, and A♯. are played upon the black key to the right of each respective white key, E♯ must be played upon the next higher white key, since there is no black key to the right of E.

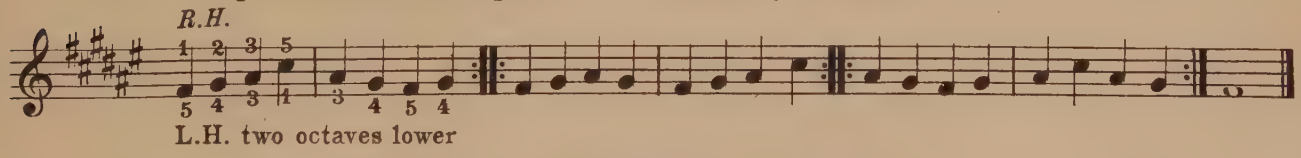
RECOLLECTIONS OF INFANT DAYS

Retain the normal hand position, as on the white keys; keep the fingers curved.

A SONG

Copy these recreations without the Key-signature, and while the Keyboard is out of sight place the sharps in their proper positions.

The same effect can be produced with six flats in the Key-signatures. The black notes would then be G♭, A♭, B♭, D♭, and E♭, with C♭ played on the next white key below C. Copy the preceding pieces in G-flat, *using accidentals.*

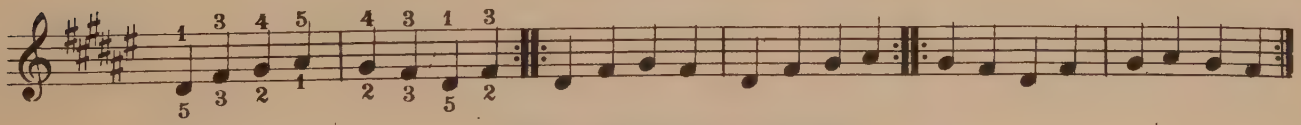
FIRST BLACK KEY POSITION

Practice finger exercises built upon the five black key positions.

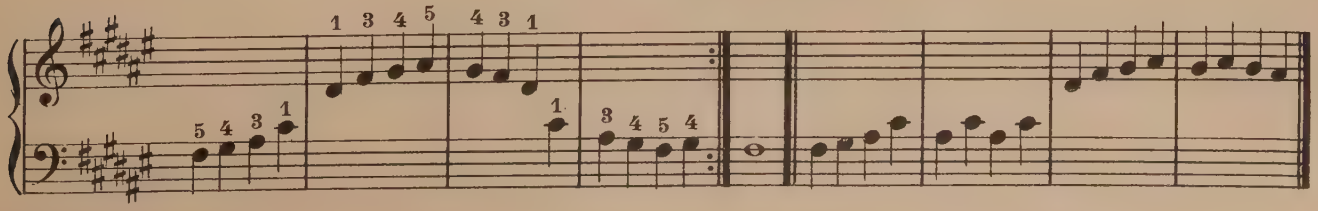


L.H. two octaves lower

SECOND BLACK KEY POSITION



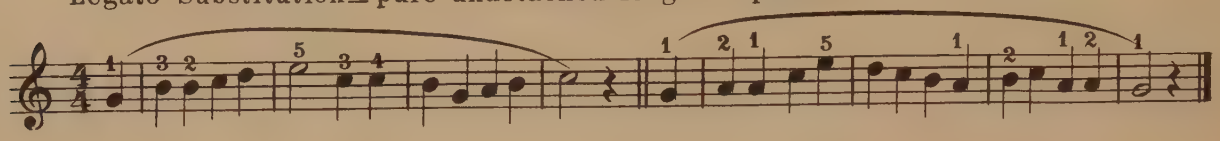
THE SCOTCH SCALE



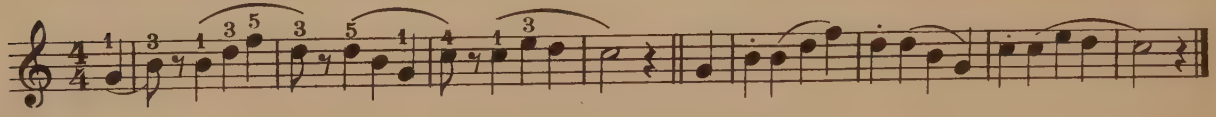
FINGER SUBSTITUTION

For the holding down or repetition of a key, it is often necessary to substitute a finger other than the one by which it had previously been depressed. The object is to free the fingers for other notes, and avoid an unnecessary passing of the thumb under the hand or of the hand over the thumb.This changing or substitution of fingers on the same key is applied in several ways.

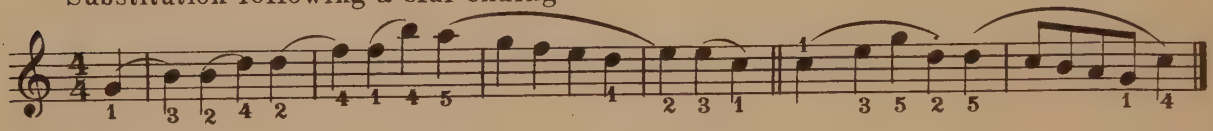
Legato Substitution—pure undetached finger impulses



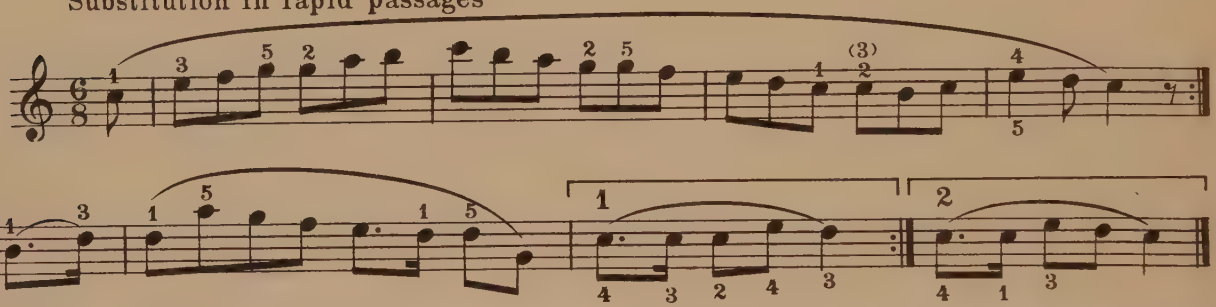
Substitution following a released key



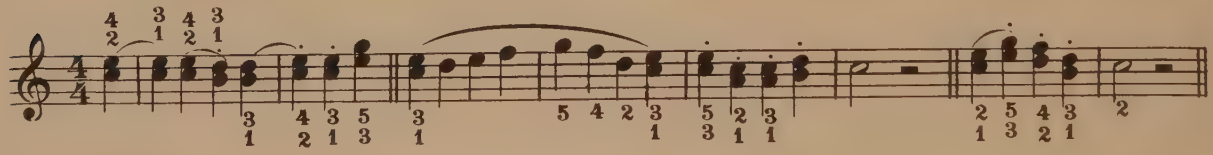
Substitution following a slur ending



Substitution in rapid passages

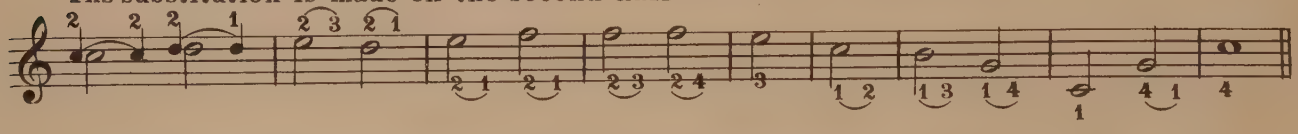


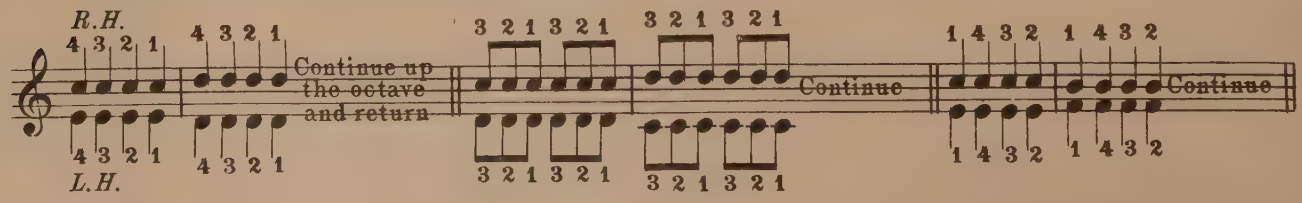
Substitution on Double Notes following slur endings, and requiring a staccato pressure touch.



SILENT SUBSTITUTION. Preparation for legatissimo and extensions

Ths substitution is made on the second half of the note value

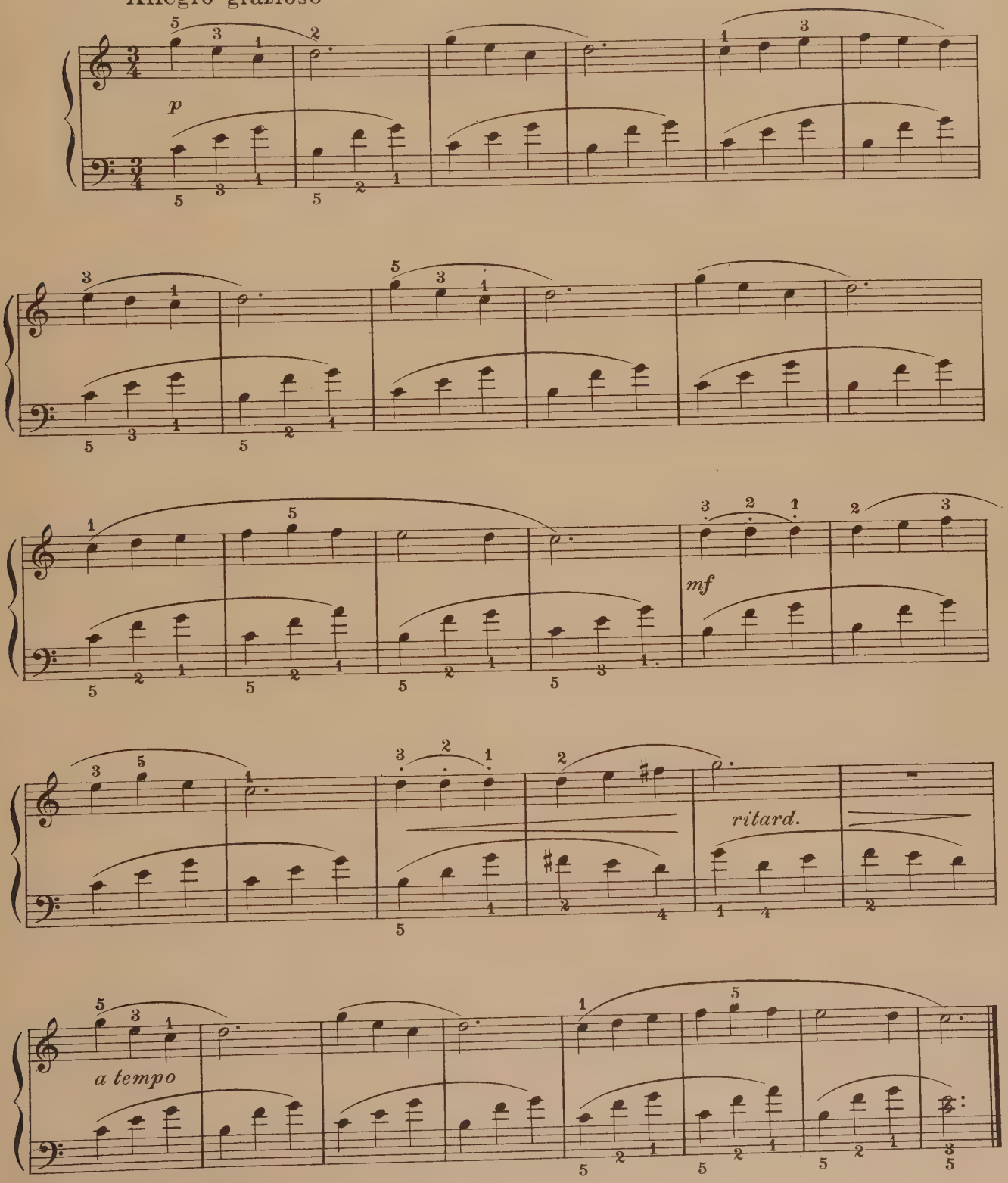


CONSECUTIVE FINGER SUBSTITUTION for rapid repetitions of the same key

In the Month of May

For Reading the Higher Bass Notes
and simple finger substitution

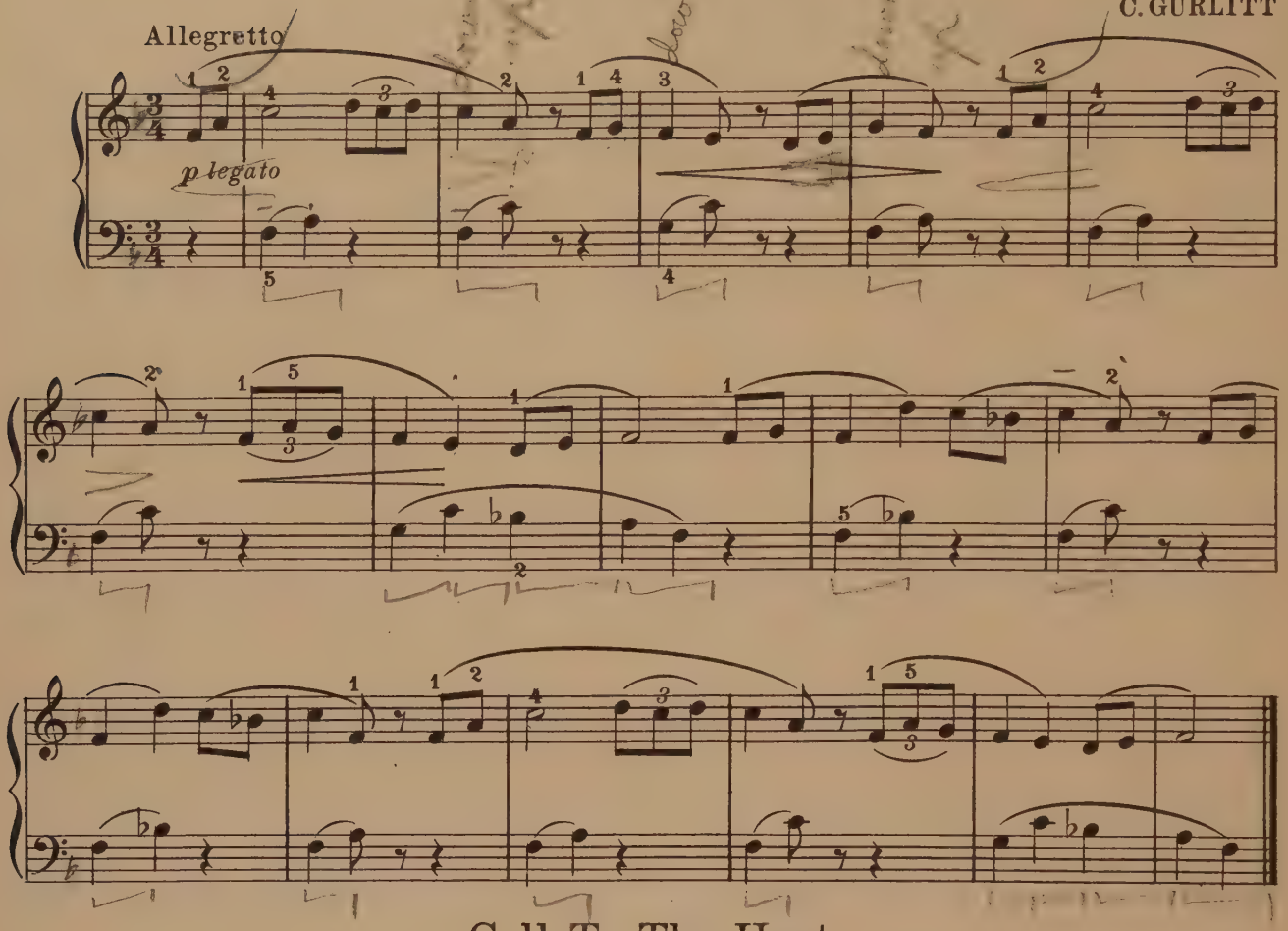
FRANZ BEHR
Op. 575, No. 2

Allegro grazioso



The Flatterer

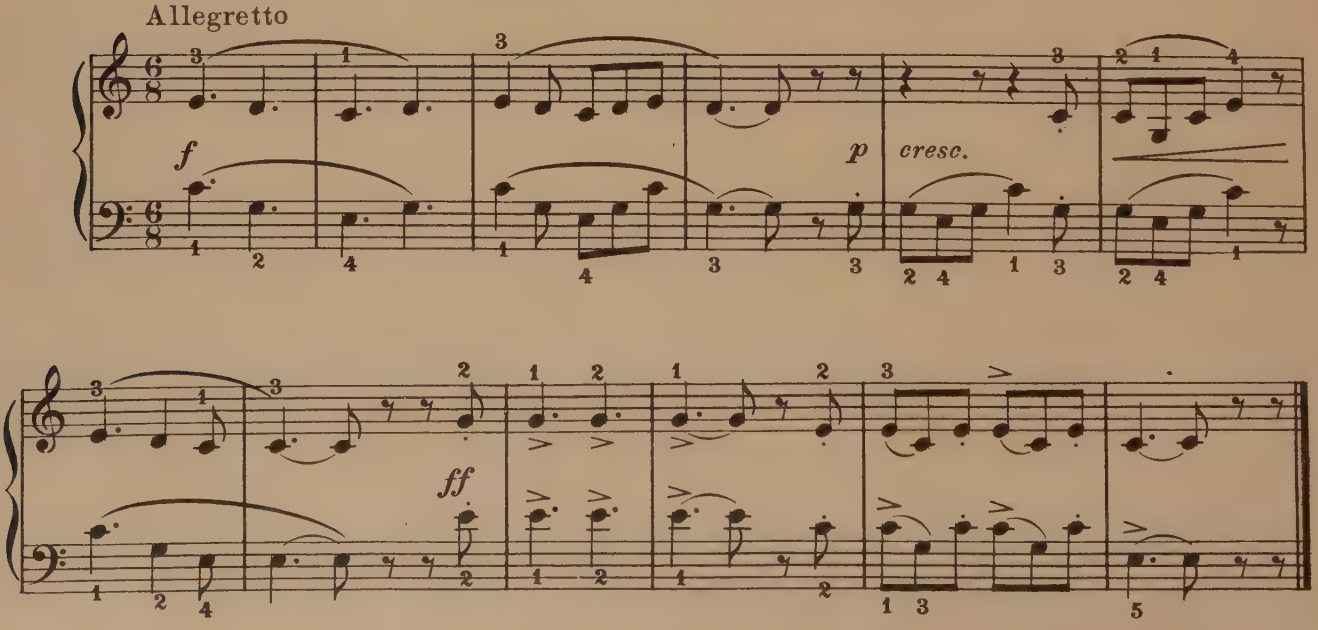
C. GURLITT



Call To The Hunt

Duet for two horns; applying finger substitution

With two counts in a measure, the three-toned groups become triplets.



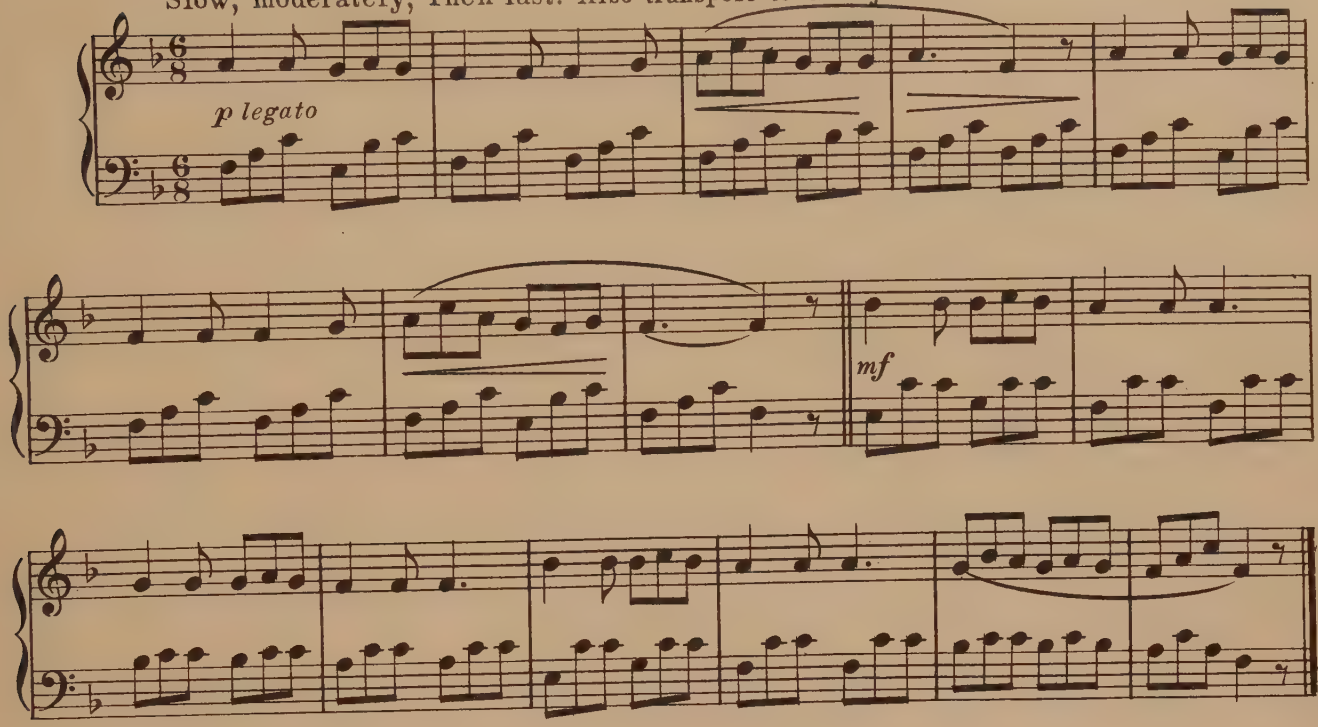
REPEATING MELODY NOTES

With broken triad accompaniment

Lightly Tripping Along

H. BERENS, Op. 70

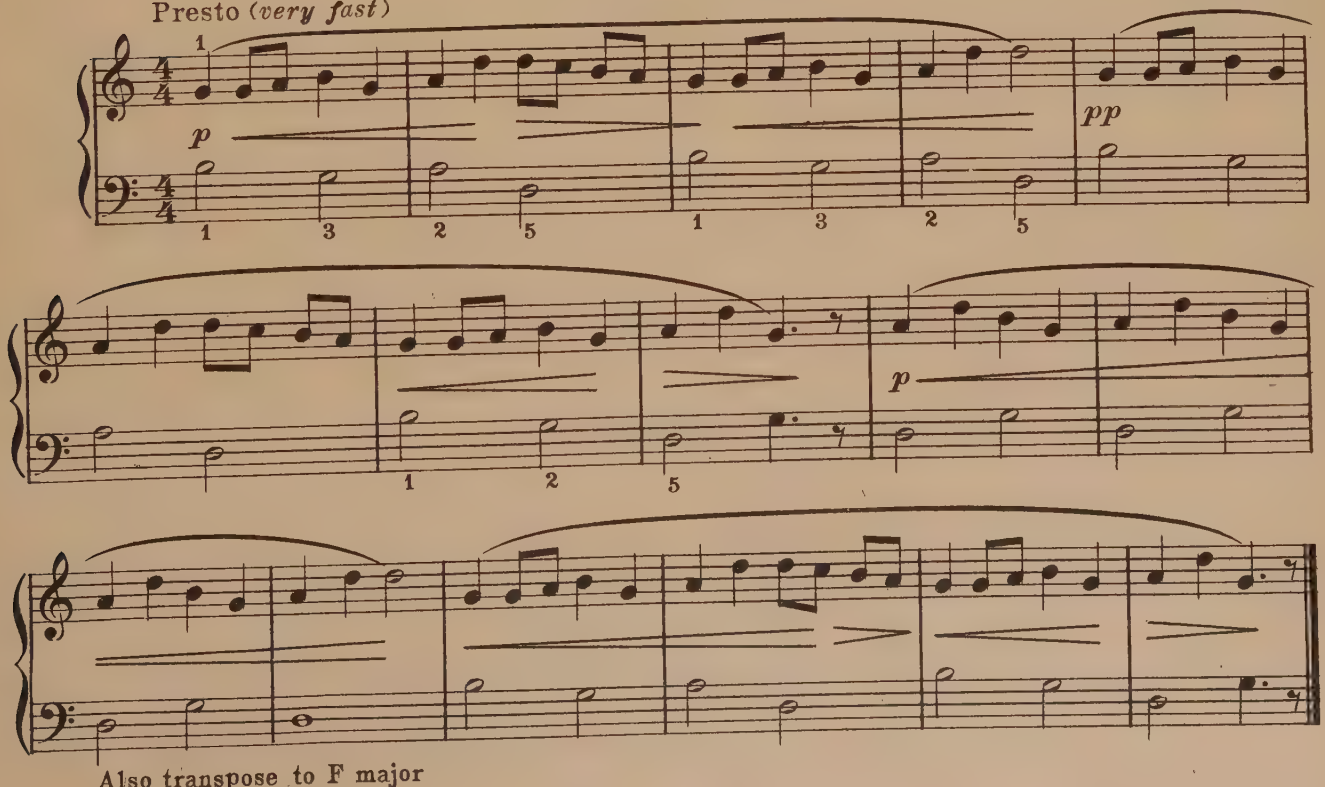
Slow, moderately, Then fast. Also transpose to G major



At The Circus

C. GURLITT

Presto (*very fast*)

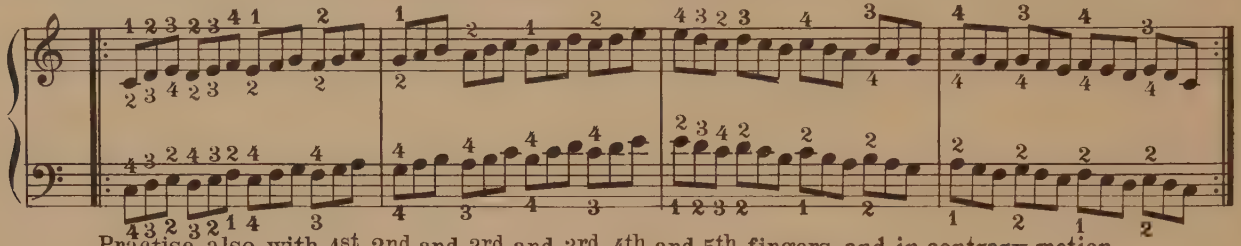


Also transpose to F major

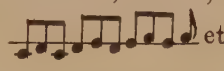
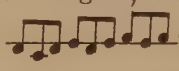
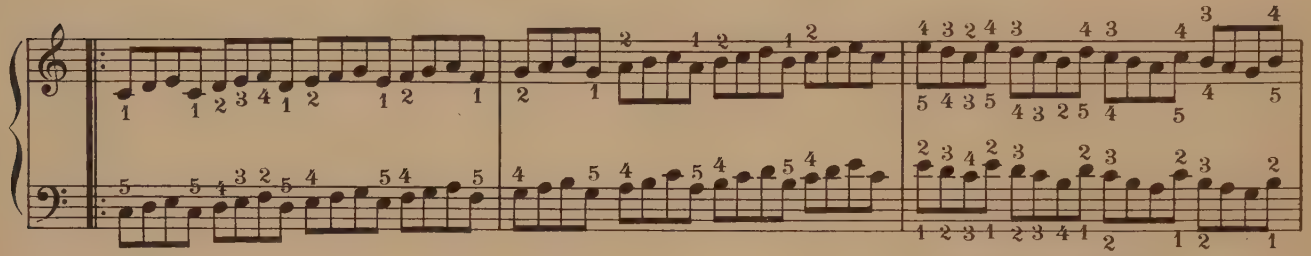
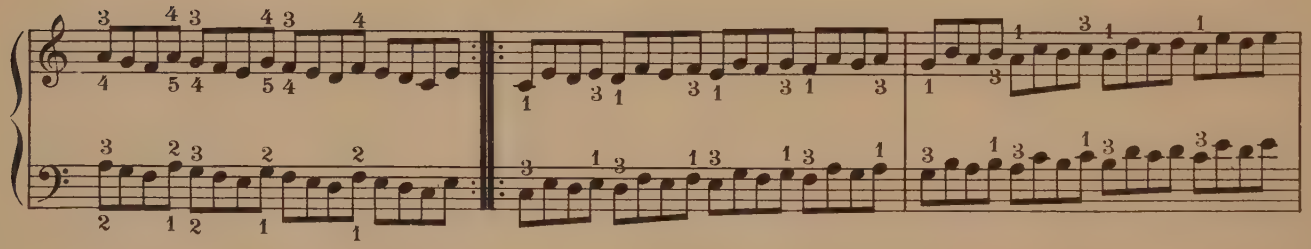
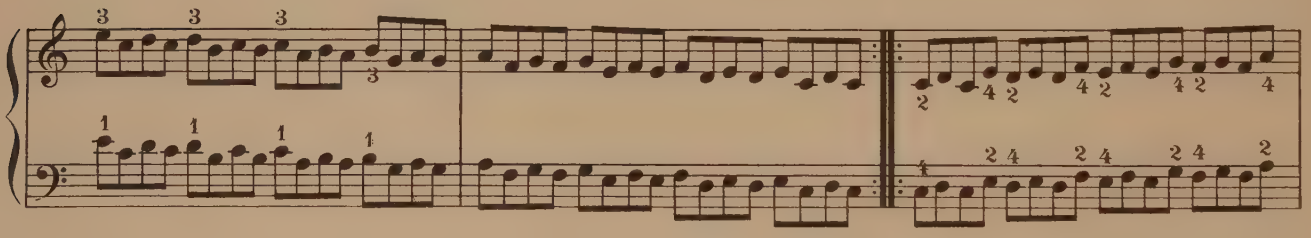
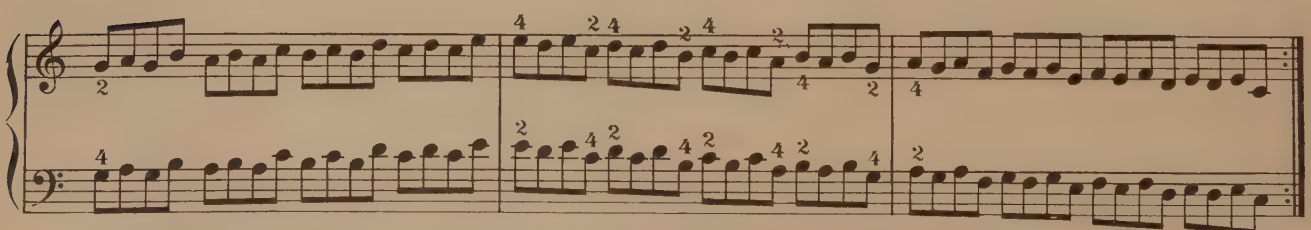
HAND CONTRACTION

Exercises for moving the hand along the keyboard, applying same fingering on different groups of notes.

Keep the hand quiet. Do not move the wrist or arm in the slightest degree as regards pumping, or up and down motions. Practise each hand alone until absolute sureness is attained.



Practise also with 1st, 2nd and 3rd, and 3rd, 4th and 5th fingers, and in contrary motion.

Apply these variants: I.  etc. II.  etc.

Practise both fingerings



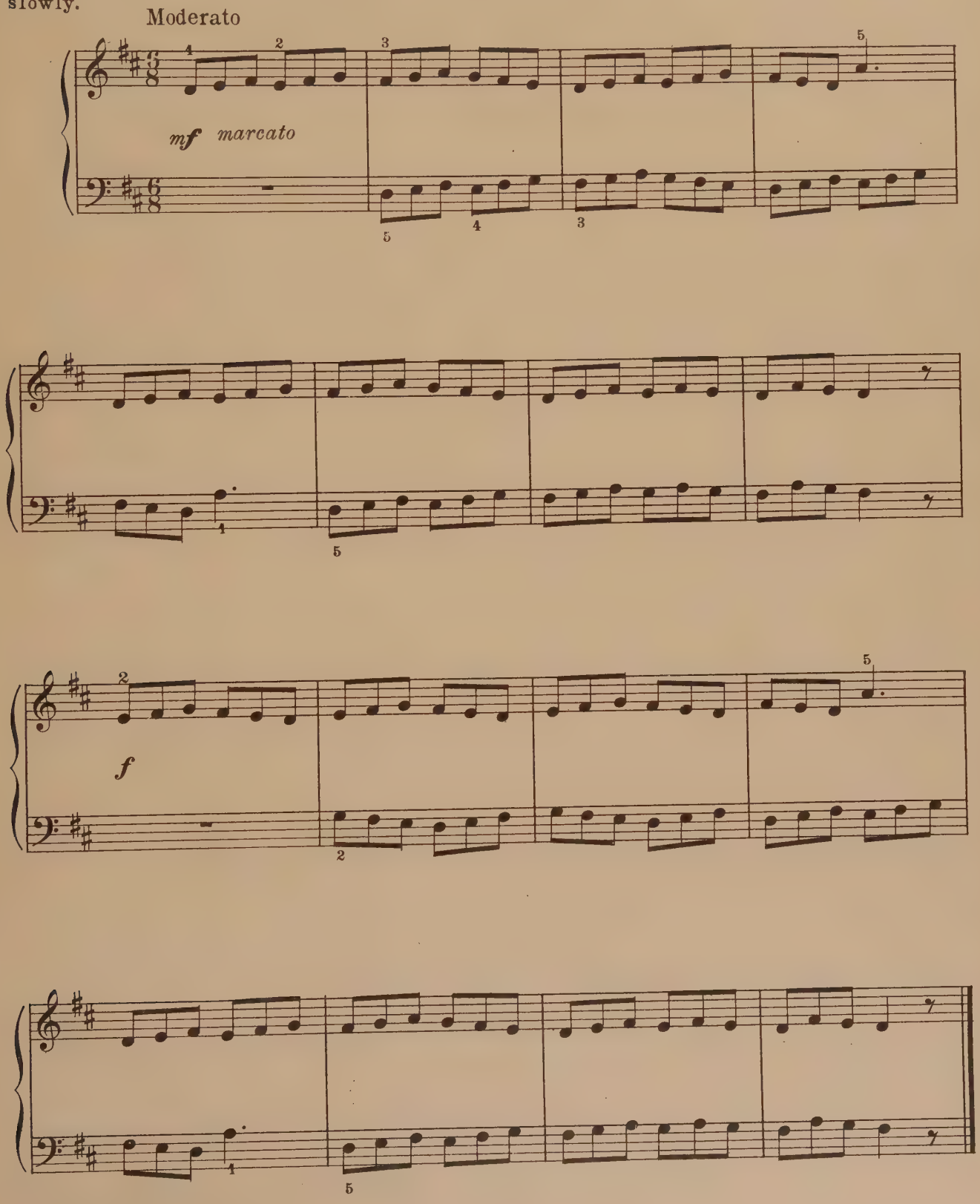
Also apply the dotted group rhythms; transpose to the keys of G, D, A, E and F, learning each thoroughly before proceeding to the next.

HIDE AND SEEK

CORNELIUS GURLITT

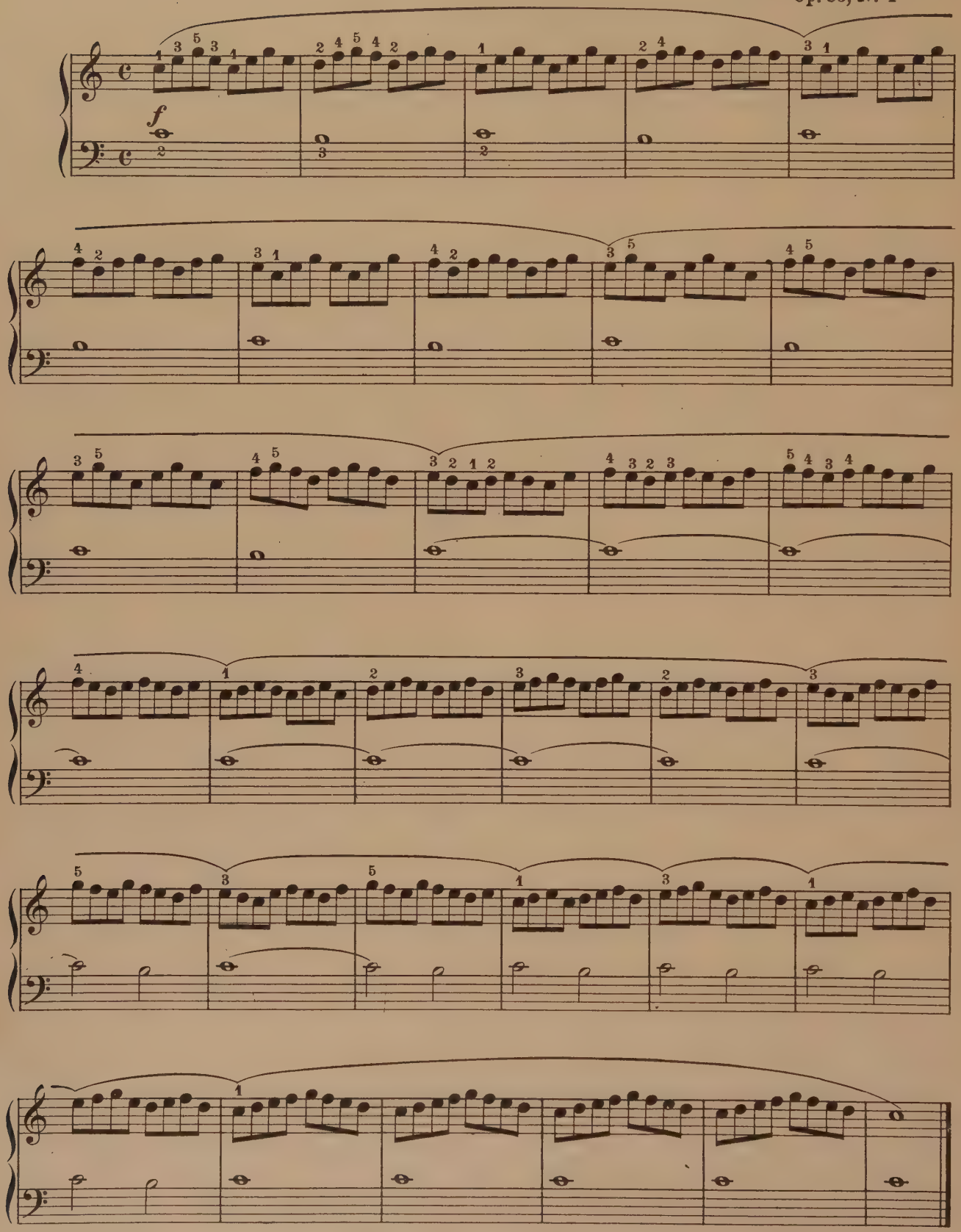
Two sharps is the Key signature of D major. Every F and C are to be raised a half step. By changing the time signature to $\frac{2}{4}$ these three-note groups become Triplets. The pupil must learn to count two to a measure in $\frac{6}{8}$ rhythm, counting six only when the piece is to be played slowly.

Moderato



FIRST VELOCITY STUDY

CORNELIUS GURLITT
Op. 83, Nº 1

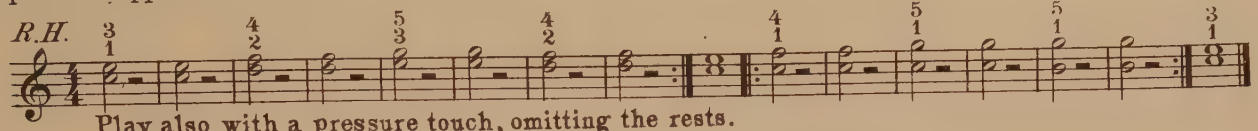


EXERCISES IN DOUBLE NOTES

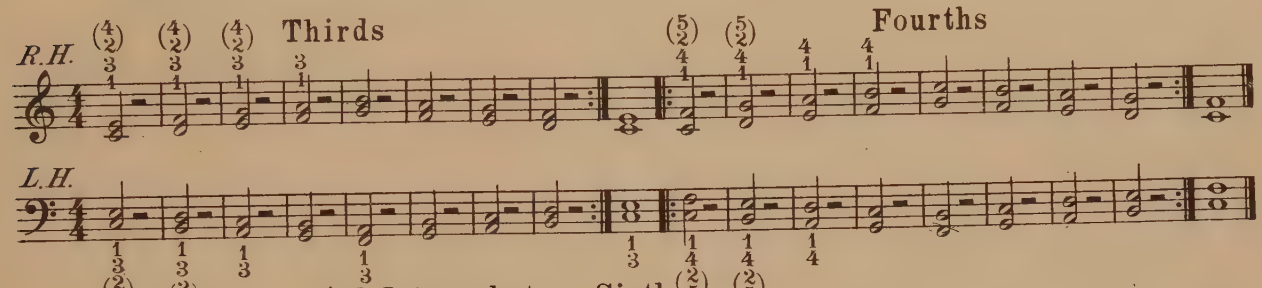
With Touch Variety

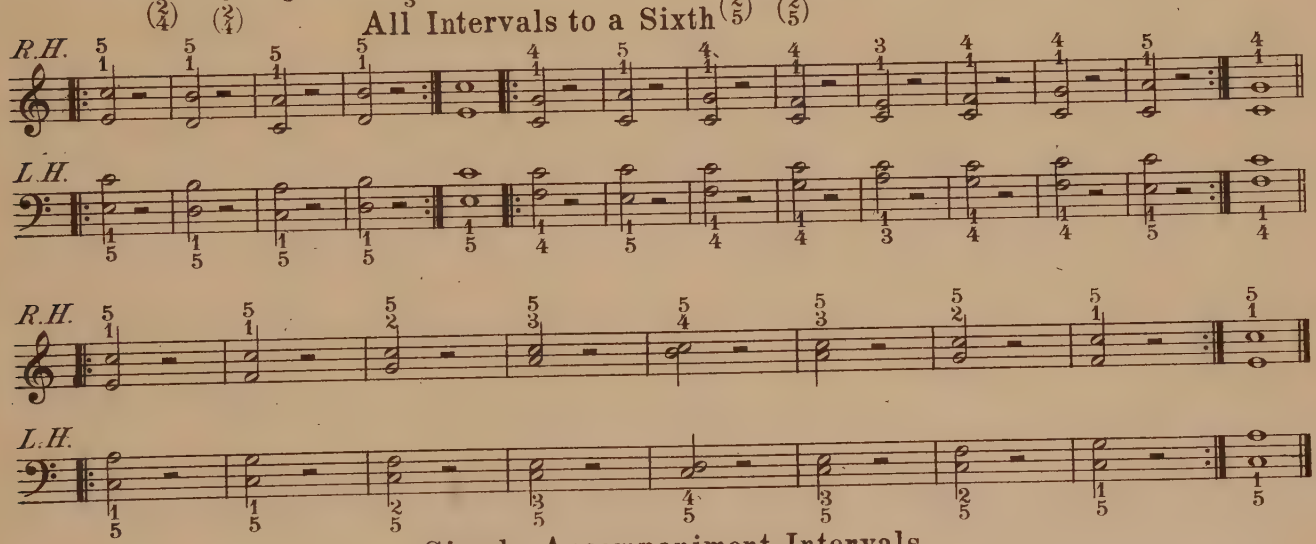
Hold the hand in position, keeping the fingers curved and firm. Play with a pressure at first, later with a slight motion of the arm (up for the rests, down for the notes.)

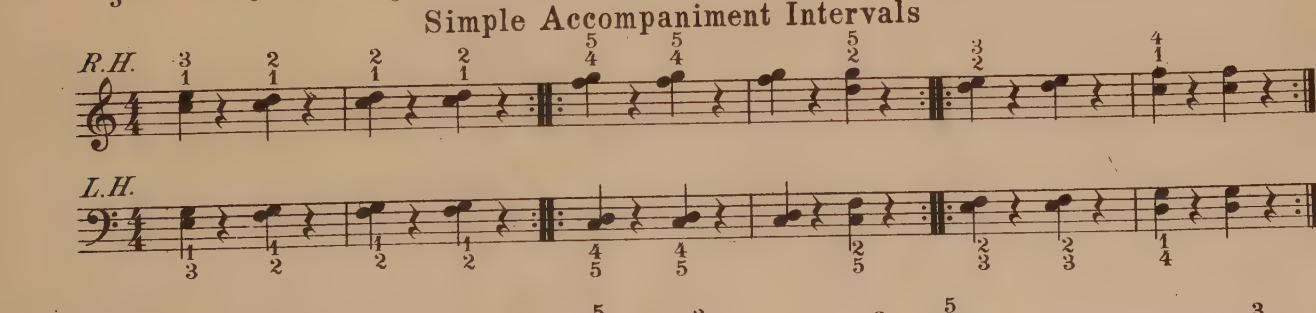
When under complete control in these two ways practise with wrist action, lifting the hand from the wrist for the rest, bringing it down (moving from the wrist) for the notes; always hold the hand and fingers in the same shape when moving on the wrist; do not stiffen or strain the muscles, keep them always free and flexible. Never throw the hand up, or down against the keys, and never assist with the arm; keep it quiet and poised (supported).



Play also with a pressure touch, omitting the rests.







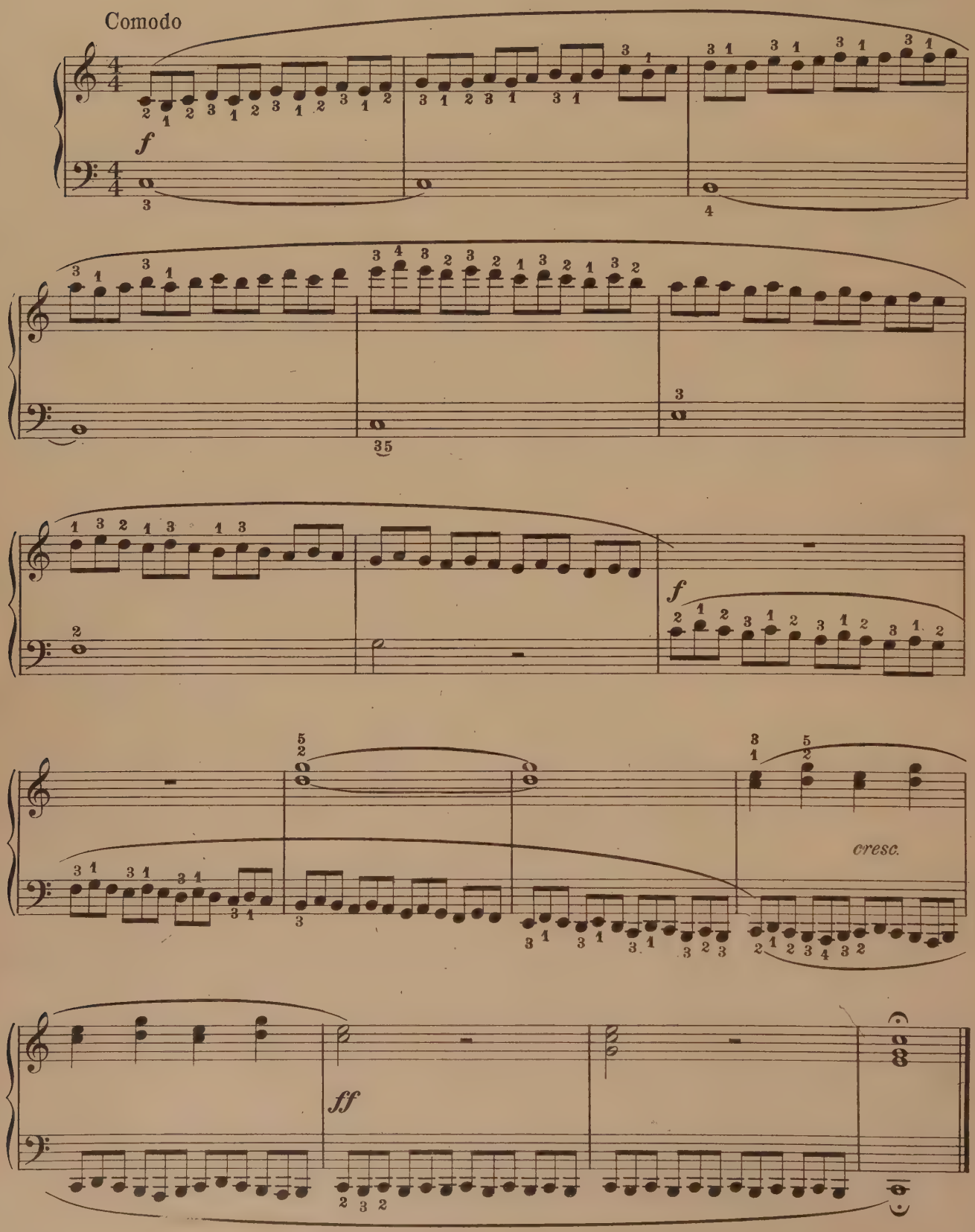
Simple Accompaniment Intervals

Thoroughly learn each repeated section, in above exercises, before proceeding to the next. Also play all these examples with the rests omitted.

35-735-60

AN EXCURSION TO PARTS UNKNOWN

GURLITT

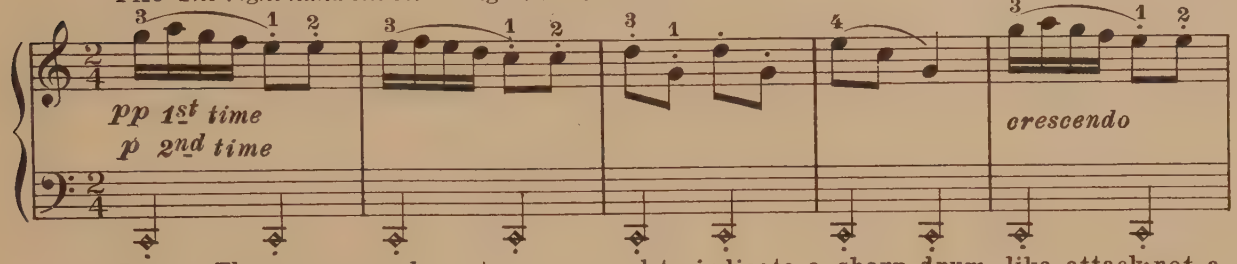


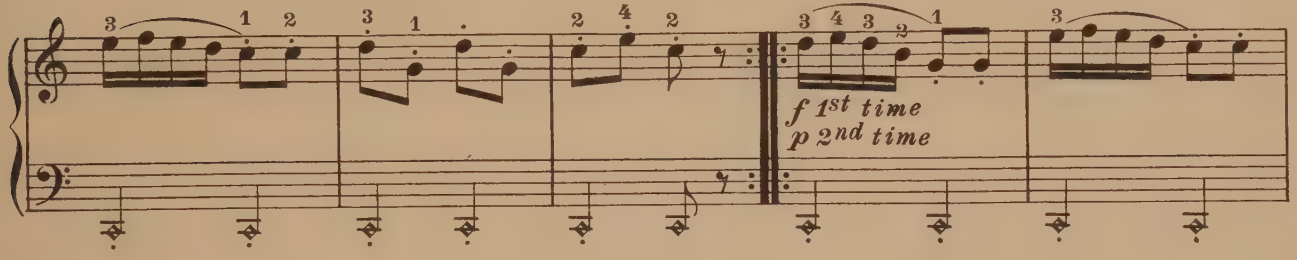
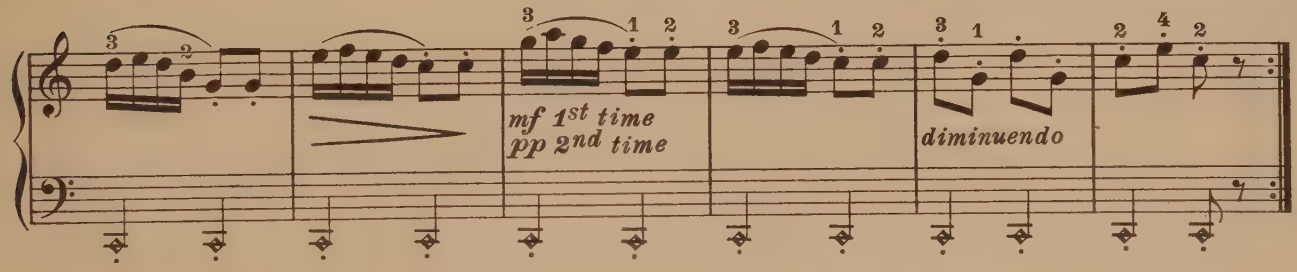
THE FIFE AND DRUM CORPS PASSING BY

A group of four sixteenth notes equals two eighth notes.

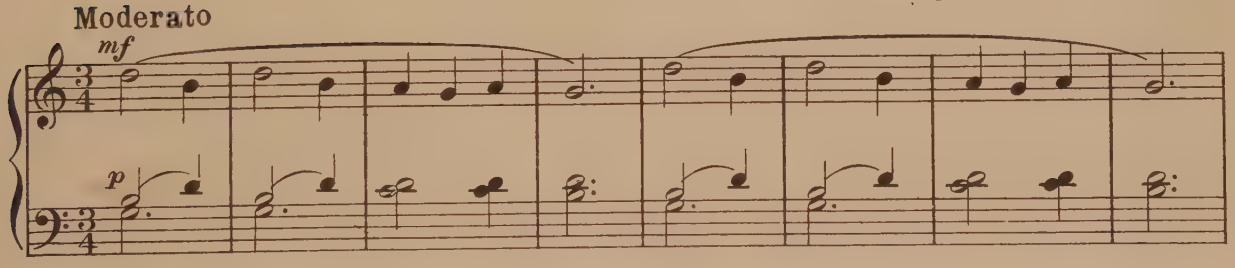
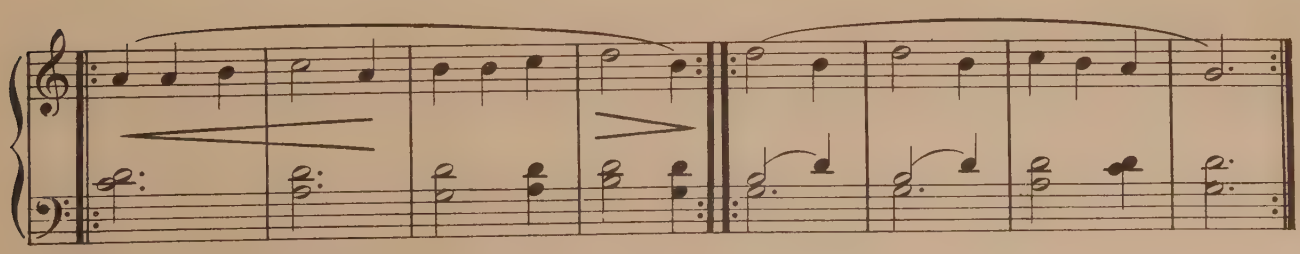
THEODOR OESTEN

Fife *The right hand one octave higher than written*



Drum. These square characters are used to indicate a sharp drum-like attack; not a musical tone.

IN A CANOE

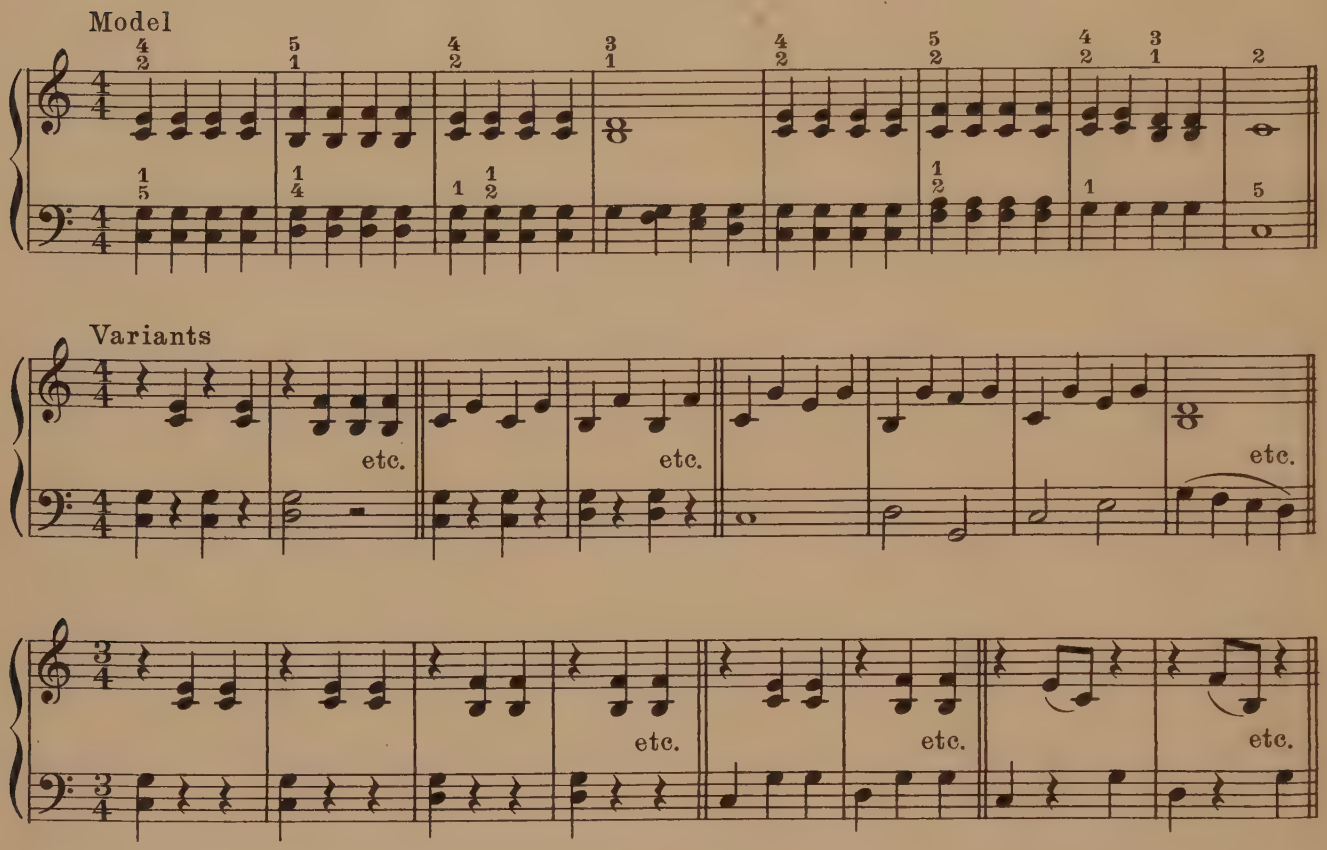
CORNELIUS GURLITT

Moderato

MORE ADVANCED DOUBLE NOTES

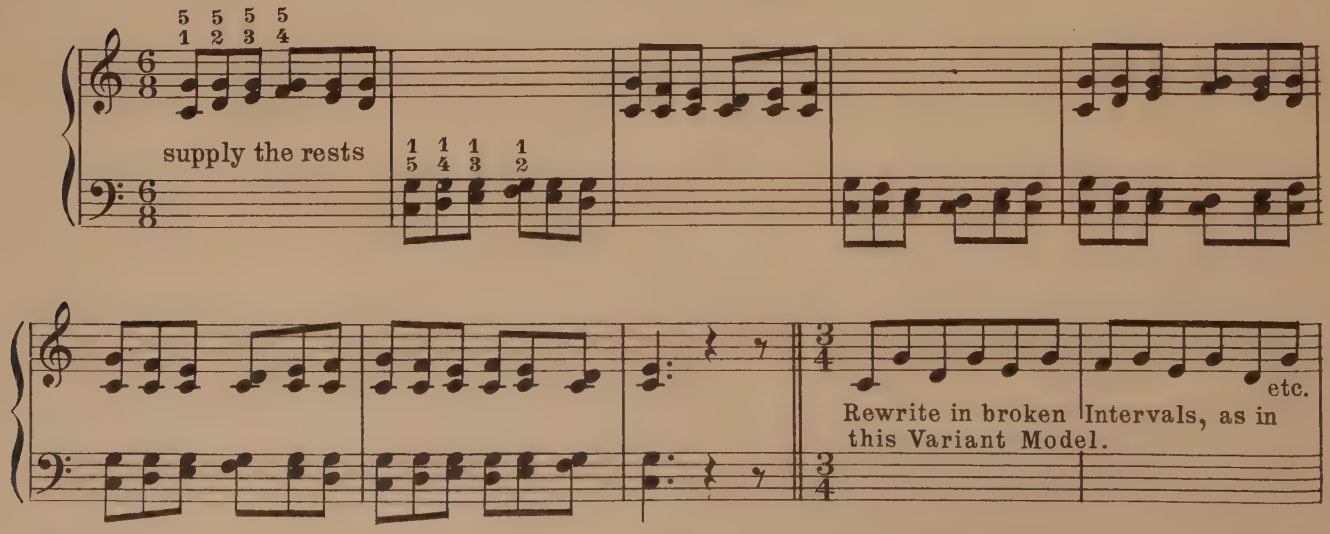
By the use of double notes we are enabled to add other parts, or voices, to make the harmony more complete. Double notes in both hands produce full harmony. These form the basis for the rich effects found in the larger musical forms.

SIMPLE ACCOMPANIMENT MODELS

Which will fit many well-known songs.



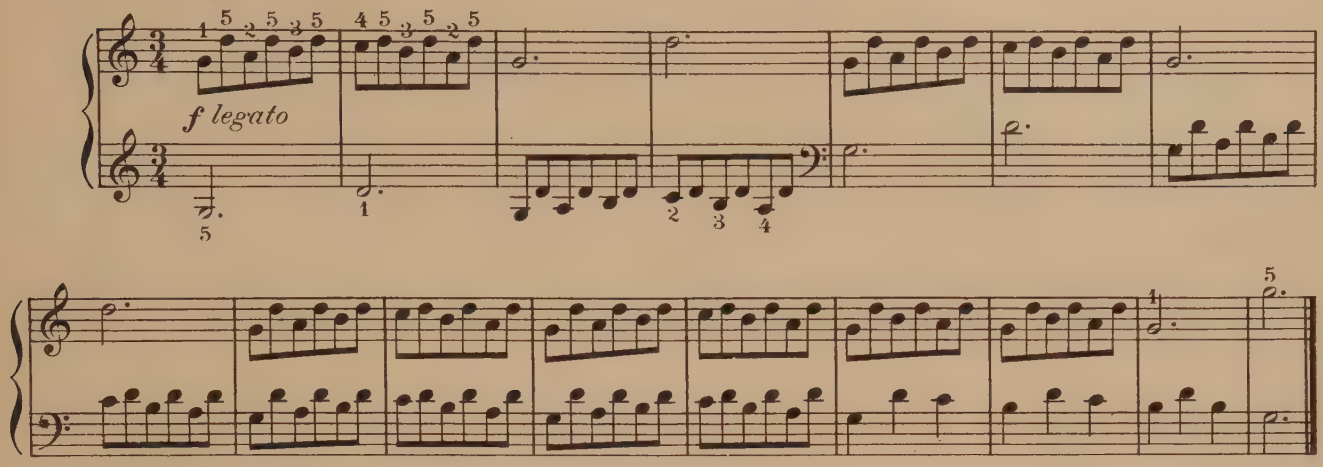
DOUBLE NOTES



STUDY

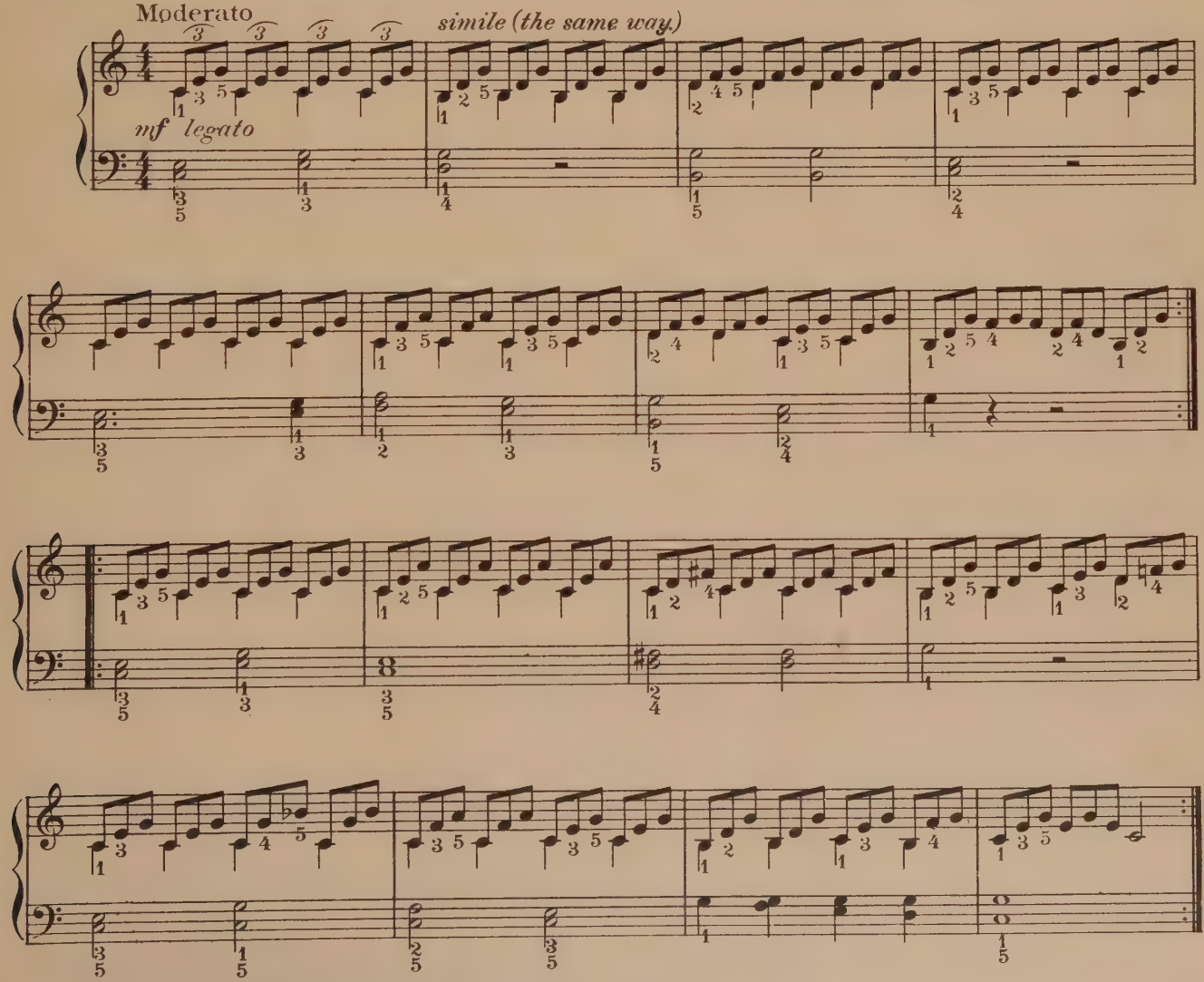
For finger quality

Notice the use of Treble Clef for reading practice in L.H., also change to Bass Clef to indicate the same keys.

Allegretto

STUDY

By placing dots after each 𝅗𝅥 and ♩ the rhythm could be changed to $\frac{12}{8}$ (compound) rhythm.

Moderato



The first note of each triplet is held through the group.

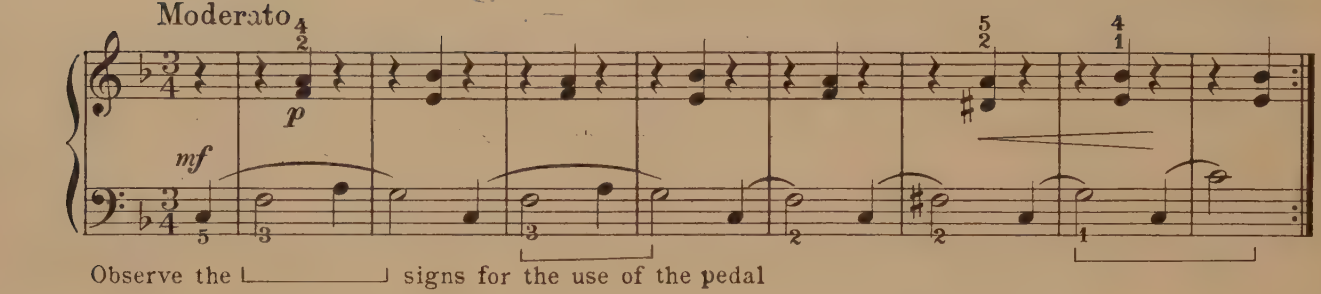
34-735-60

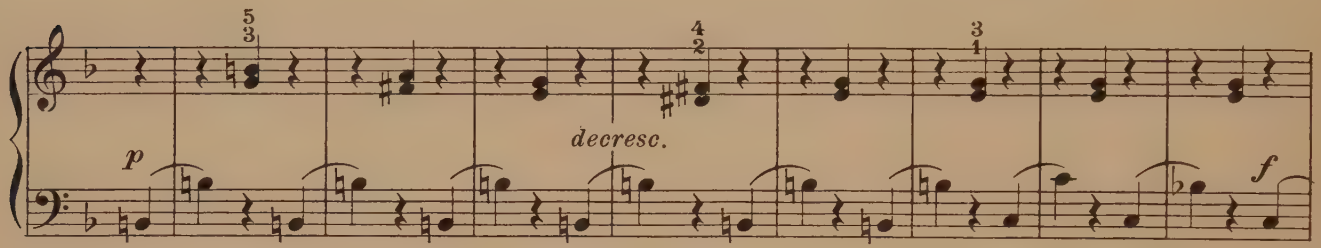
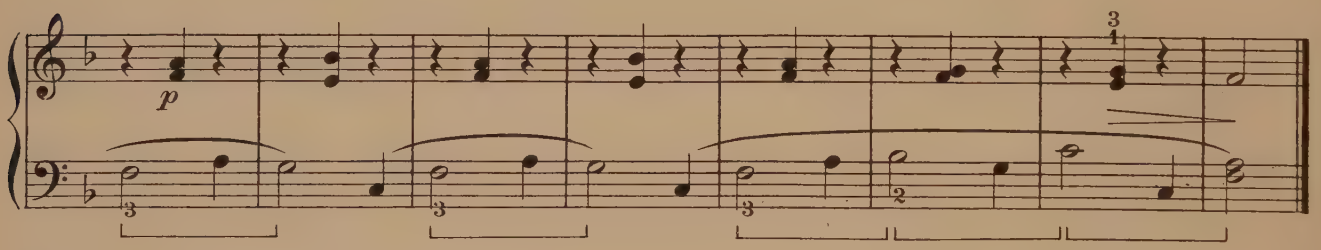
HAND EXPANSION

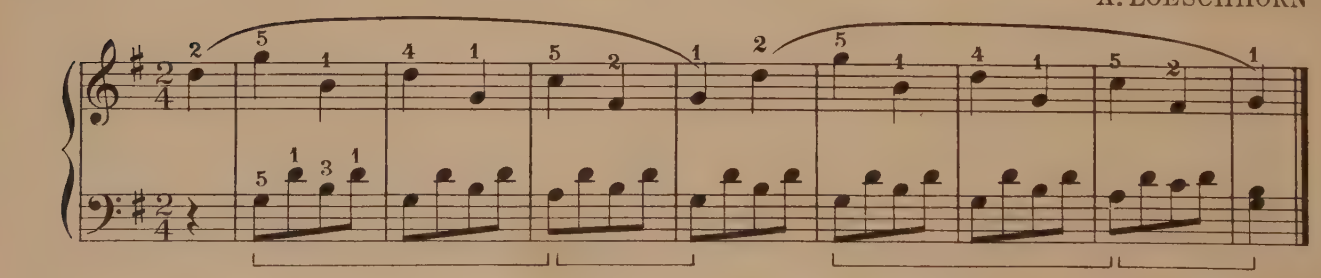
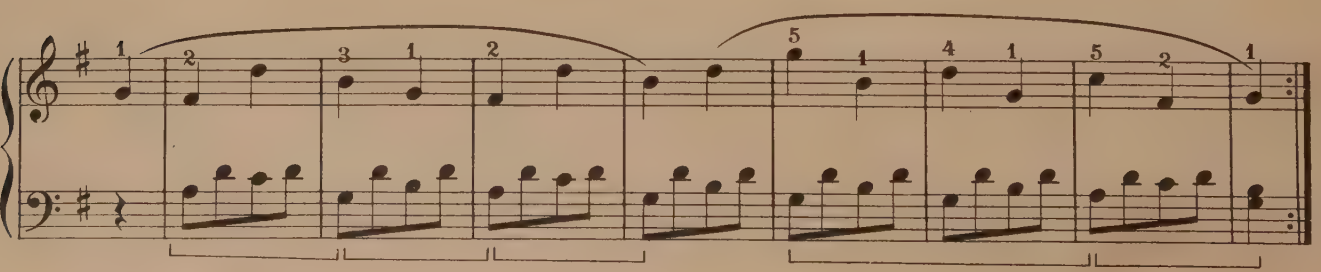
SLOW DANCE

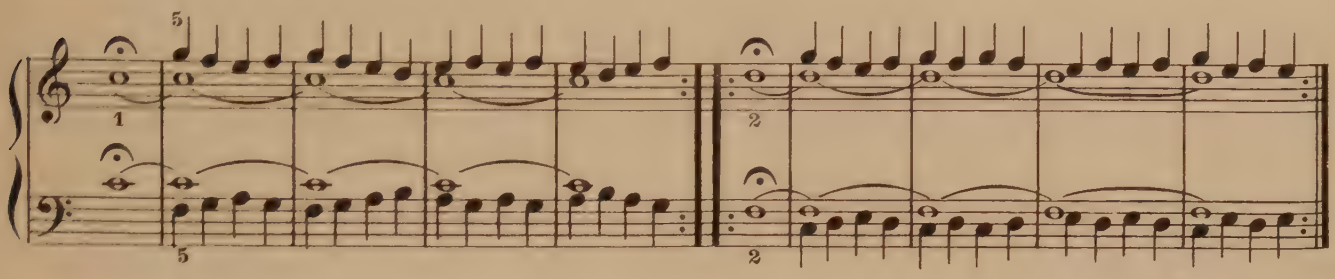
Introducing use of the pedal

C. GURLITT

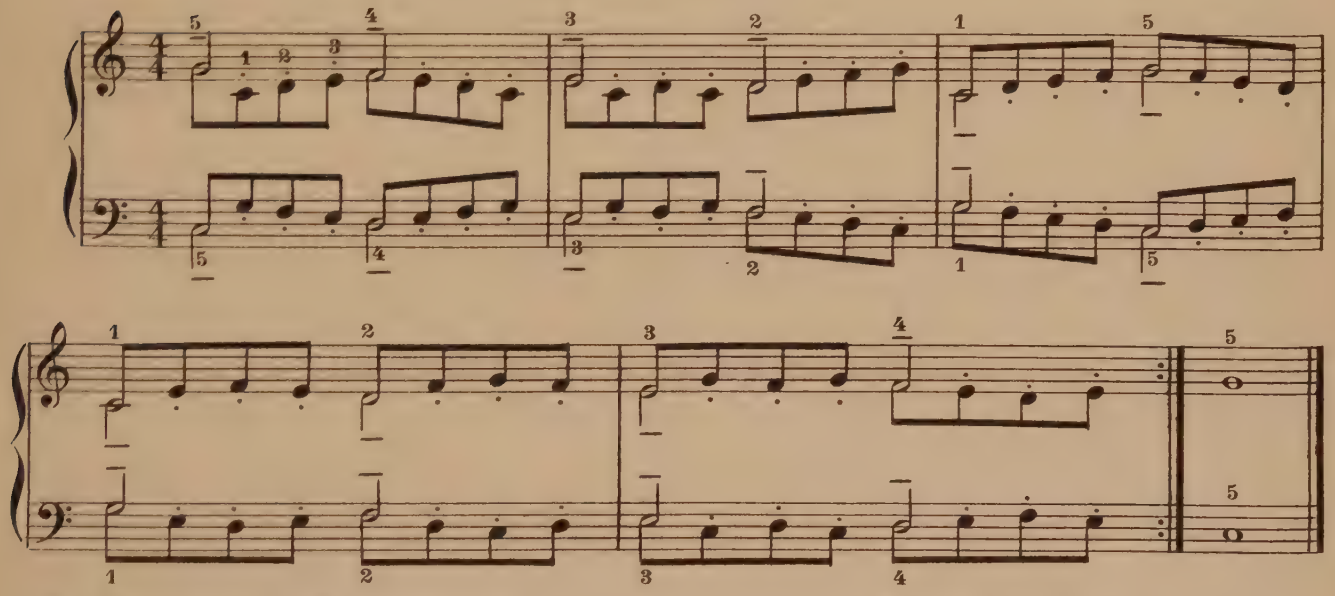


Observe the ⌊ ⌋ signs for the use of the pedal

STUDY IN EXPANSION

A. LOESCHHORN

PLAYING MOVING FIGURES WHILE HOLDING ANOTHER TONE

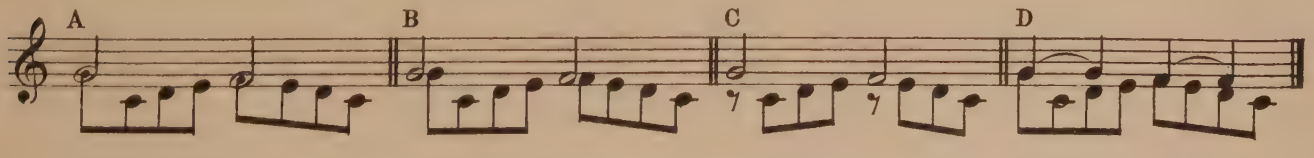
The classical composers were exponents of the polyphonic, or contrapuntal school. Counterpoint means point against point--- two or more voices moving in opposition to one another. These exercises are a preparation for polyphonic playing.

COMBINATION OF HELD TONES AND STACCATO

For Independence and Control



[–] Tenuto mark; press the tone, and cling to the key for the full value of the note.

The effect desired is as though a half note were written on top of the first eighth note, as at A, in the example. This form of writing is often used because of its simplicity. Strictly speaking B, C or D would be more correct, although D is seldom used.

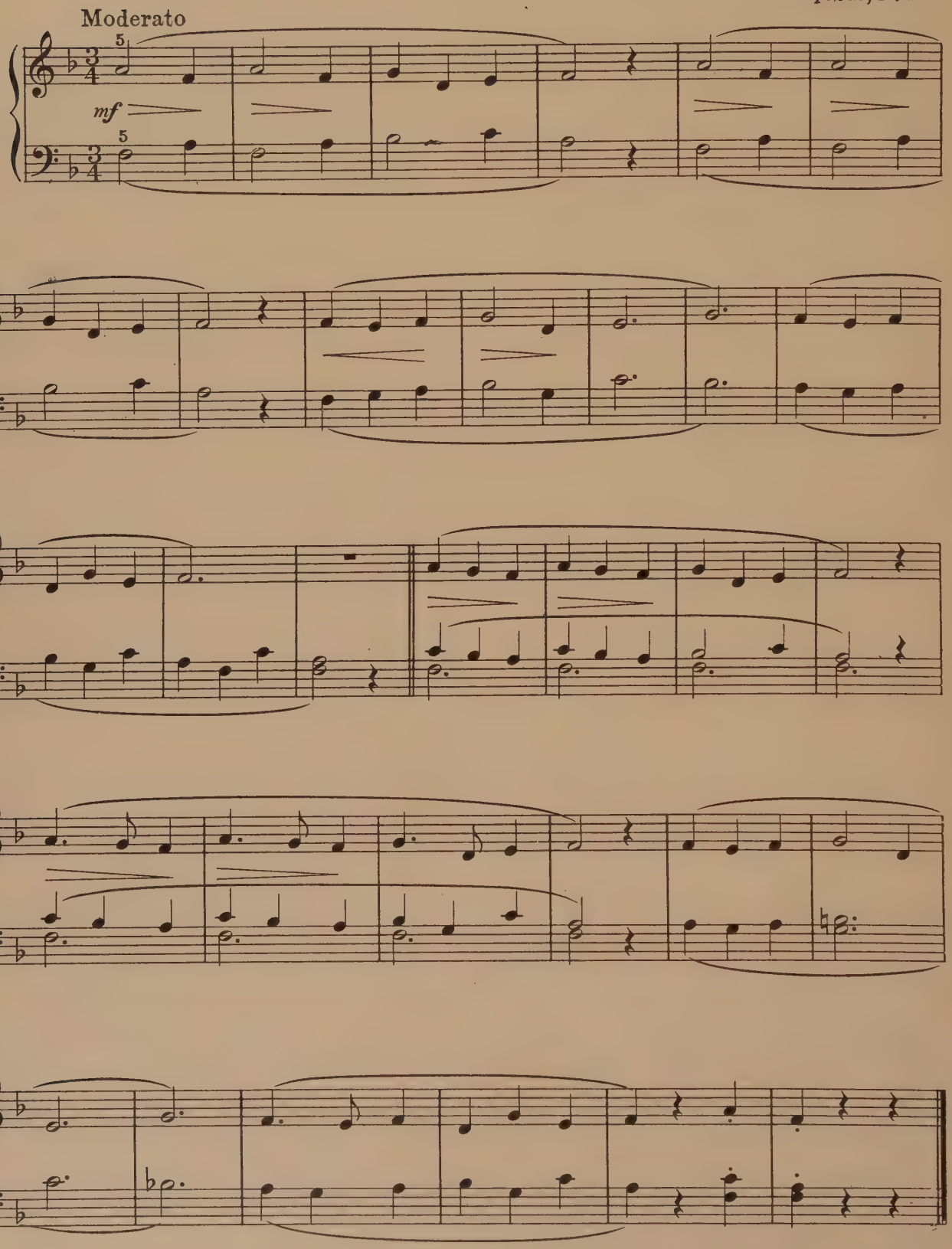


Polyphonic playing does not alway require the continued holding of one key while playing others. Bach, in the Preludes and Fugues of his Well-Tempered Clavichord, probably employed this more often than the other composers of the old classical school.

Many of the studies and pieces in these early pages are written in an elementary form of two-voice counterpoint, or polyphony. This is more noticeable in those pieces in which the voices move in opposite directions, or where a figure or passage moves in opposition to a more or less stationary or slow moving melody.

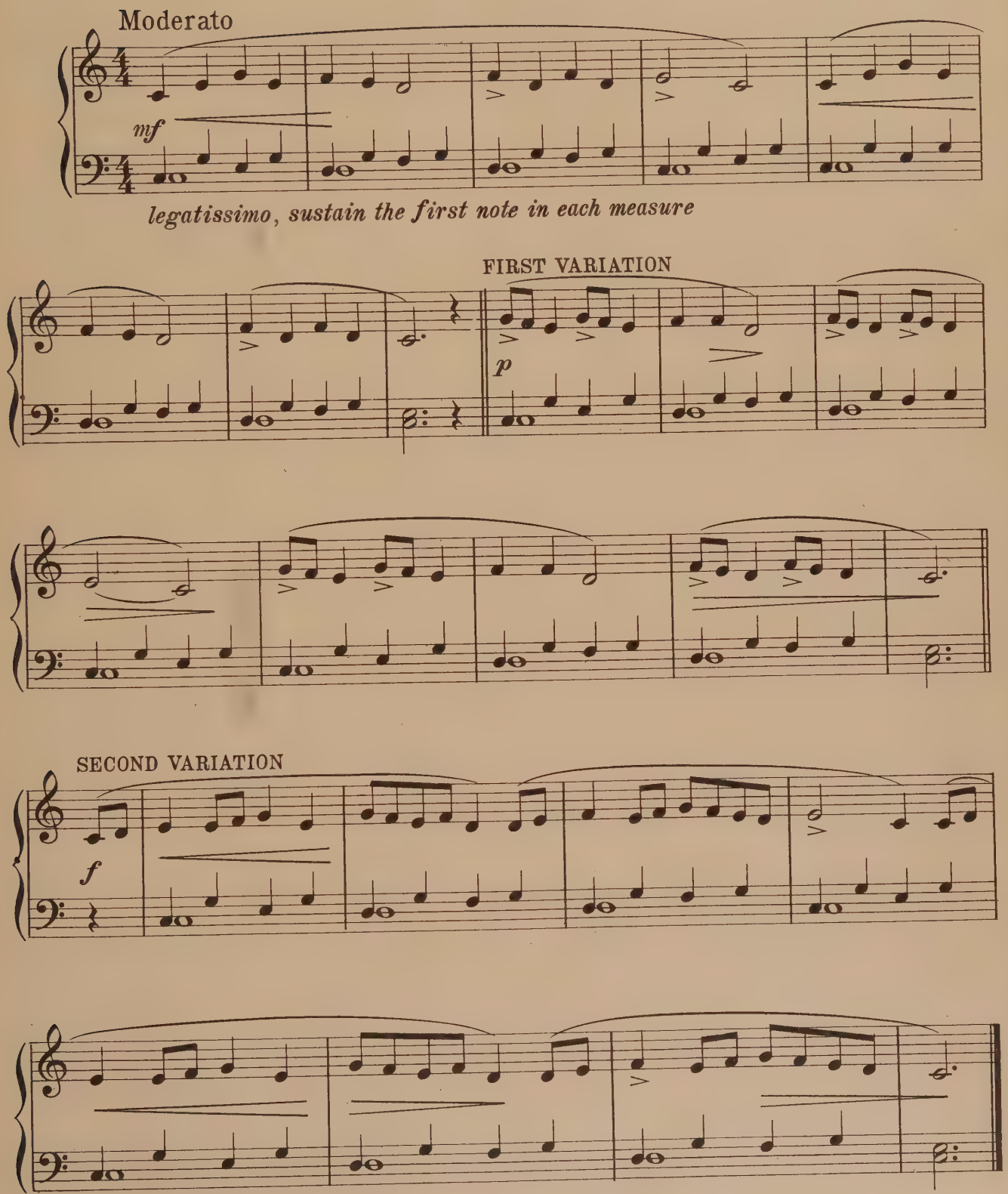
ROSEBUD, ROSEBUD, BLOSSOM FOR ME

LOUIS KÖHLER
Op. 243, No. 2



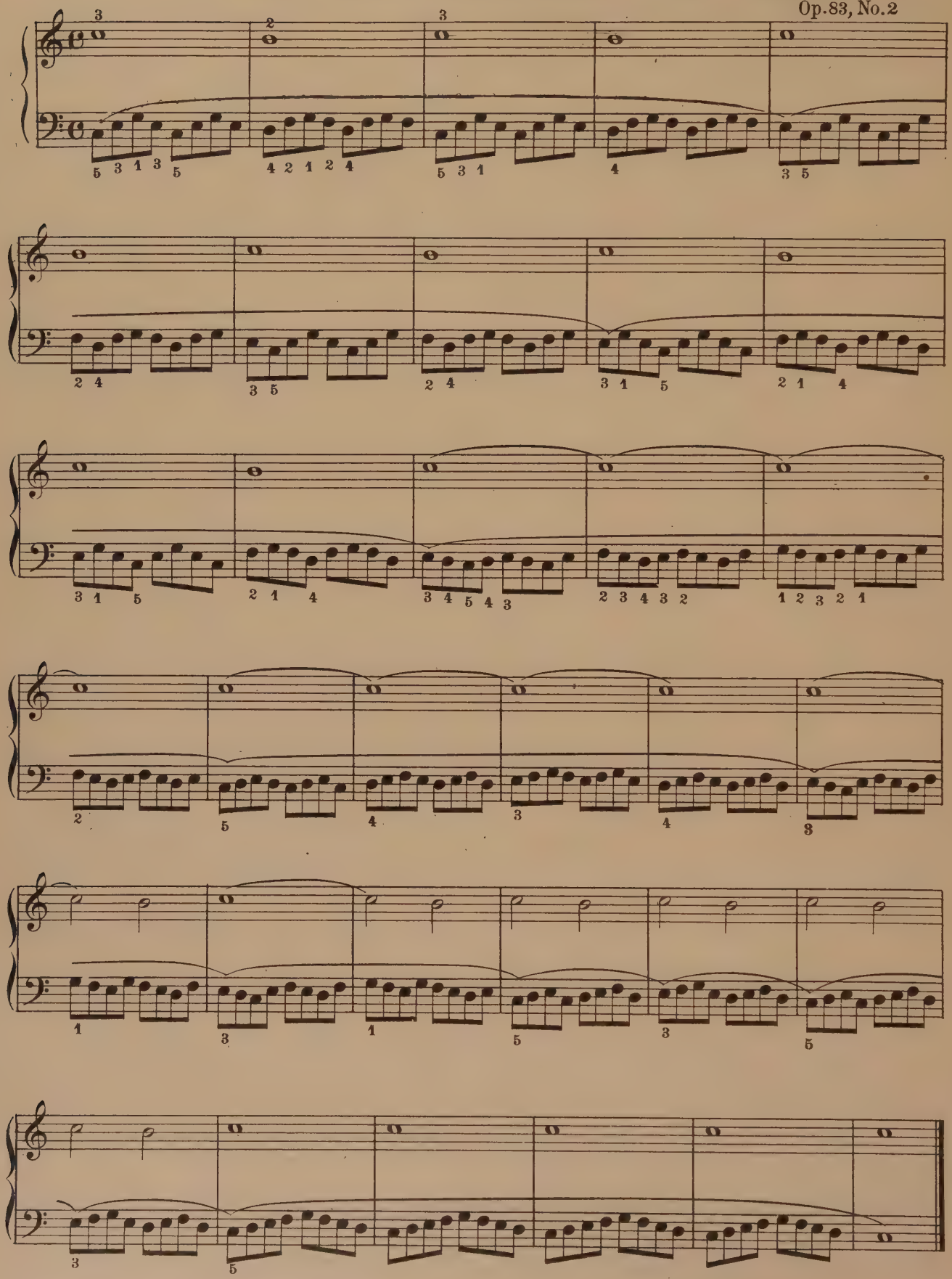
THEME AND VARIATIONS

A. EHMANT



SECOND VELOCITY STUDY

CORNELIUS GURLITT
Op. 83, No. 2



KEYBOARD SHIFTING OF THE HAND

Thus far the hands have been confined to a fixed position over certain keys. With the exception of slight expansions from the fundamental five-finger position, there has been no change in the location of the hand.

It now becomes necessary to shift the hands from this fixed position over one group of keys to other keyboard positions more or less distant.

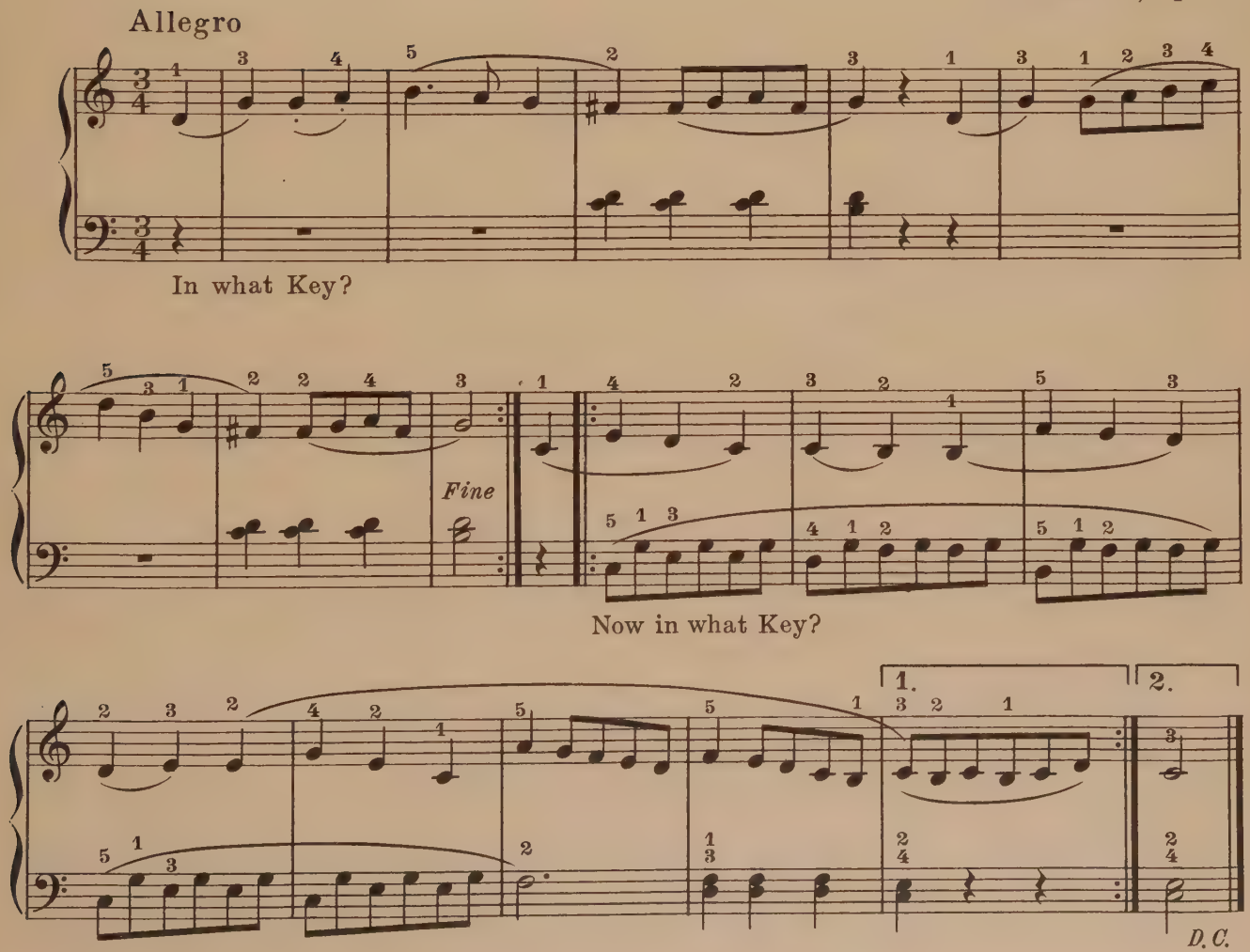
In many cases these changes of position can be accomplished by means of an expansion and contraction, but it is also accomplished by crossing a finger over the thumb, putting the thumb under the hand or by substituting fingers on the same key.

If the new key position is too far removed to permit this, the hand is carried along horizontally by the forearm and placed over the next key position. This must be done easily, quietly and gracefully.

SHIFTING KEYBOARD POSITION

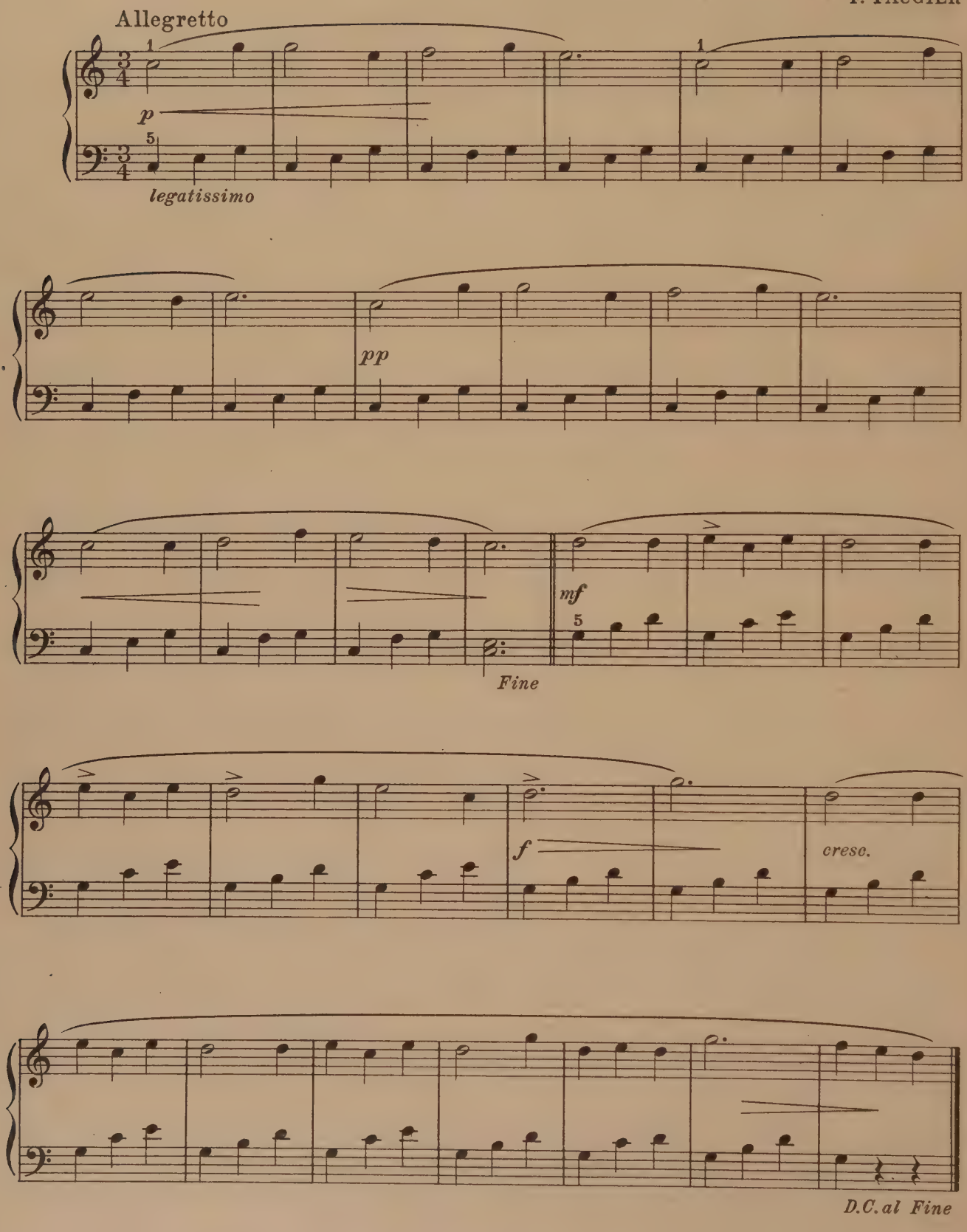
By expansion and finger substitution

A. KRAUSE, Op. 25



GRACEFUL WALTZ

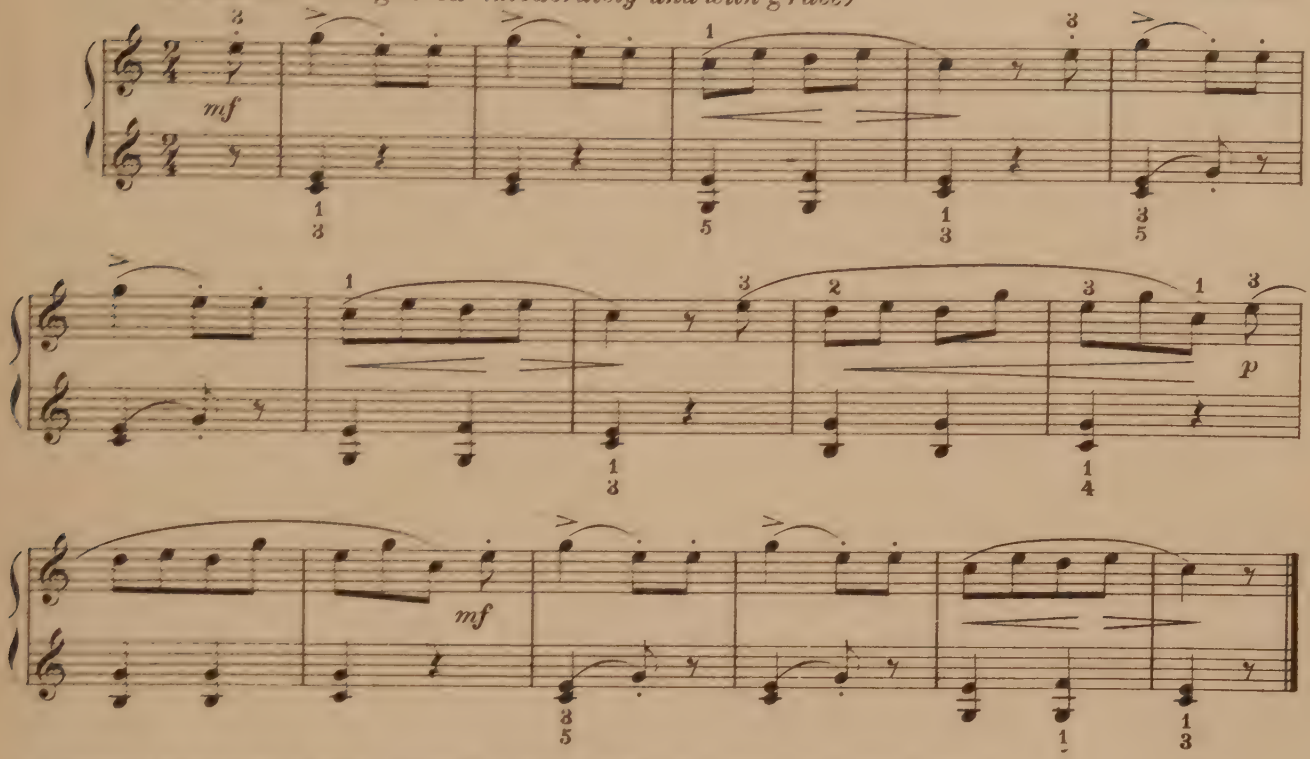
F. FAUGIER



For the Study of Phrasing and Staccato

A Rose Garden

Moderato con grazia *(moderately and with grace)* L. KÖHLER

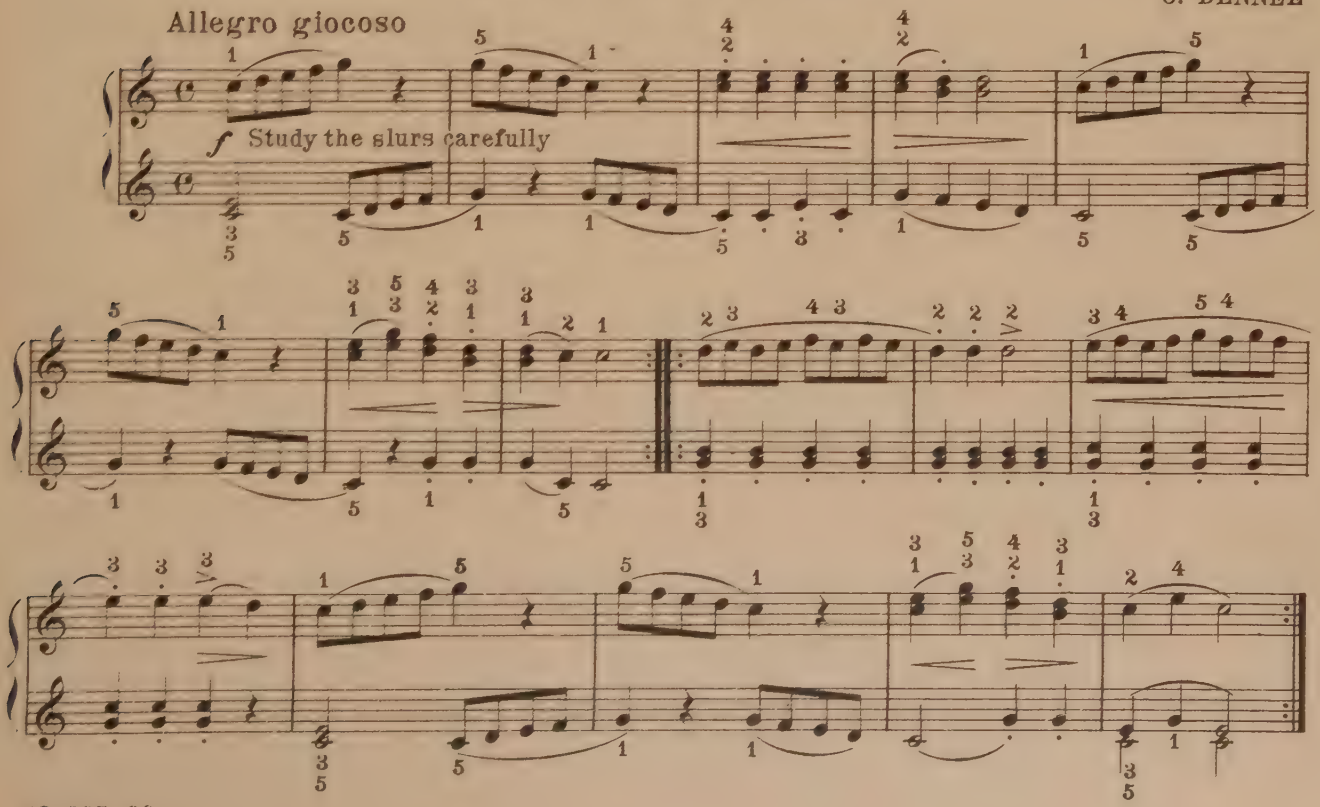


Release last note of slur according to rules for *releasing* staccato notes

Dance of the Clowns

C. DENNÉE

Allegro giocoso

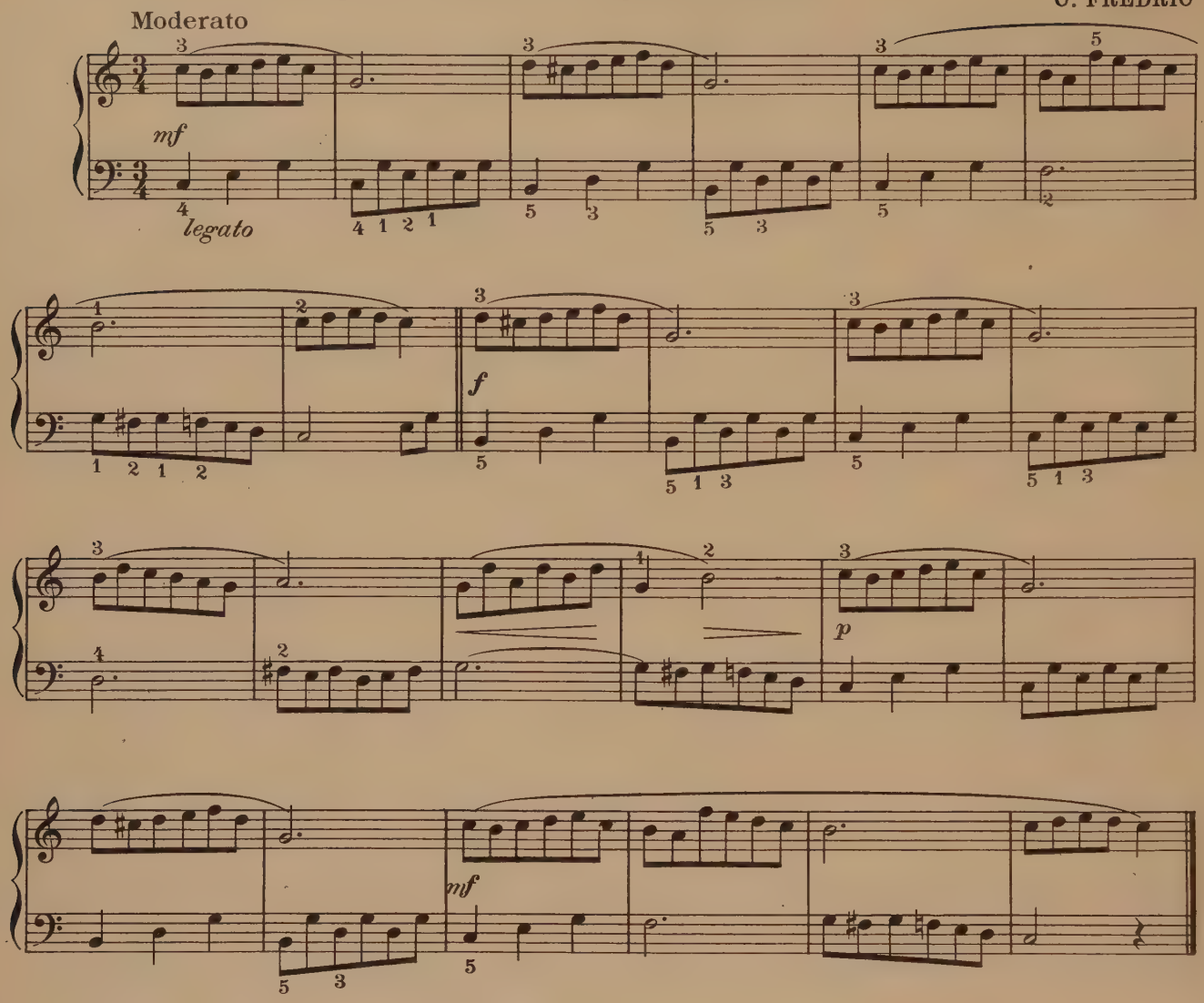


Agile Fingers

Notice and study the sharps and naturals before beginning to practise.

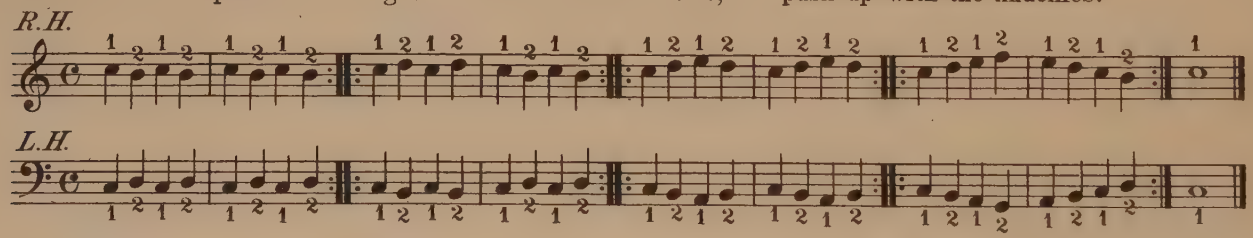
C. FREDRIC

Moderato

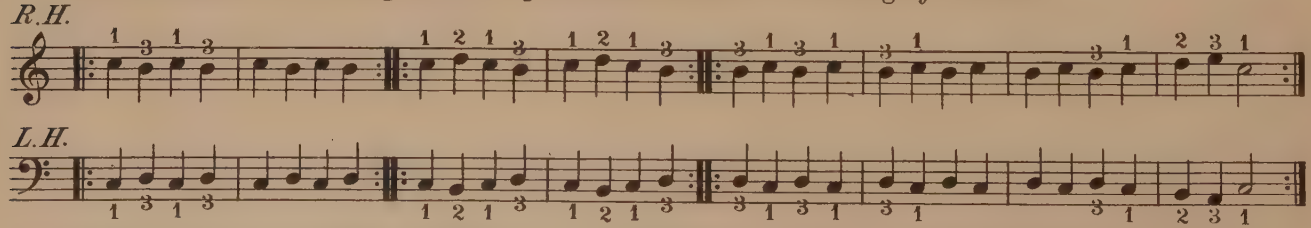


EXERCISES FOR CROSSING FINGER OVER AND PASSING THUMB UNDER

Retain the curved position of fingers. Do not turn the wrist, or push up with the knuckles.



Do not practise the following until the previous exercises are thoroughly mastered.

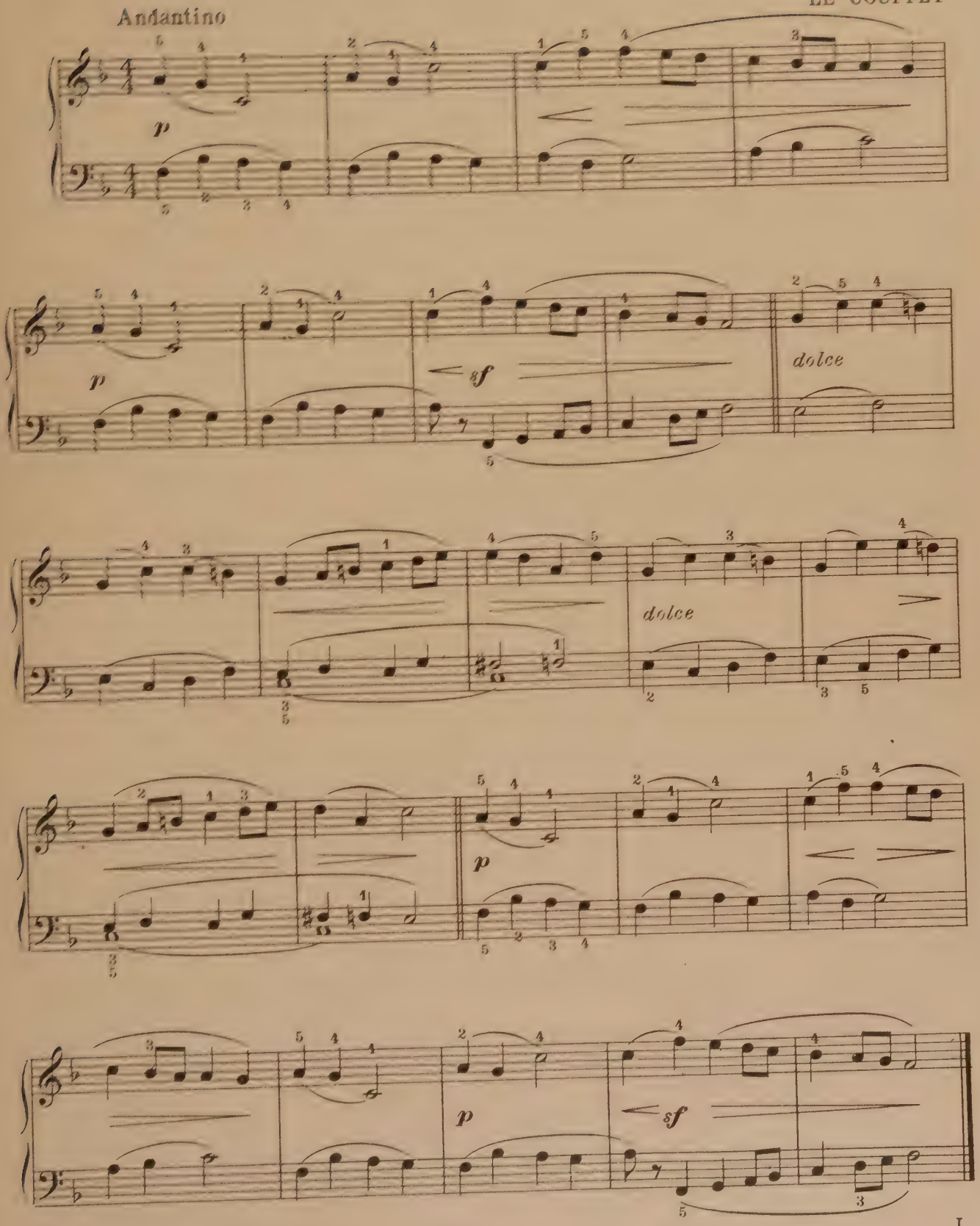


Practice daily until thoroughly mastered. Also beginning on G, D, A and E, with the necessary accidentals to retain the same diatonic intervals.

27-735-60

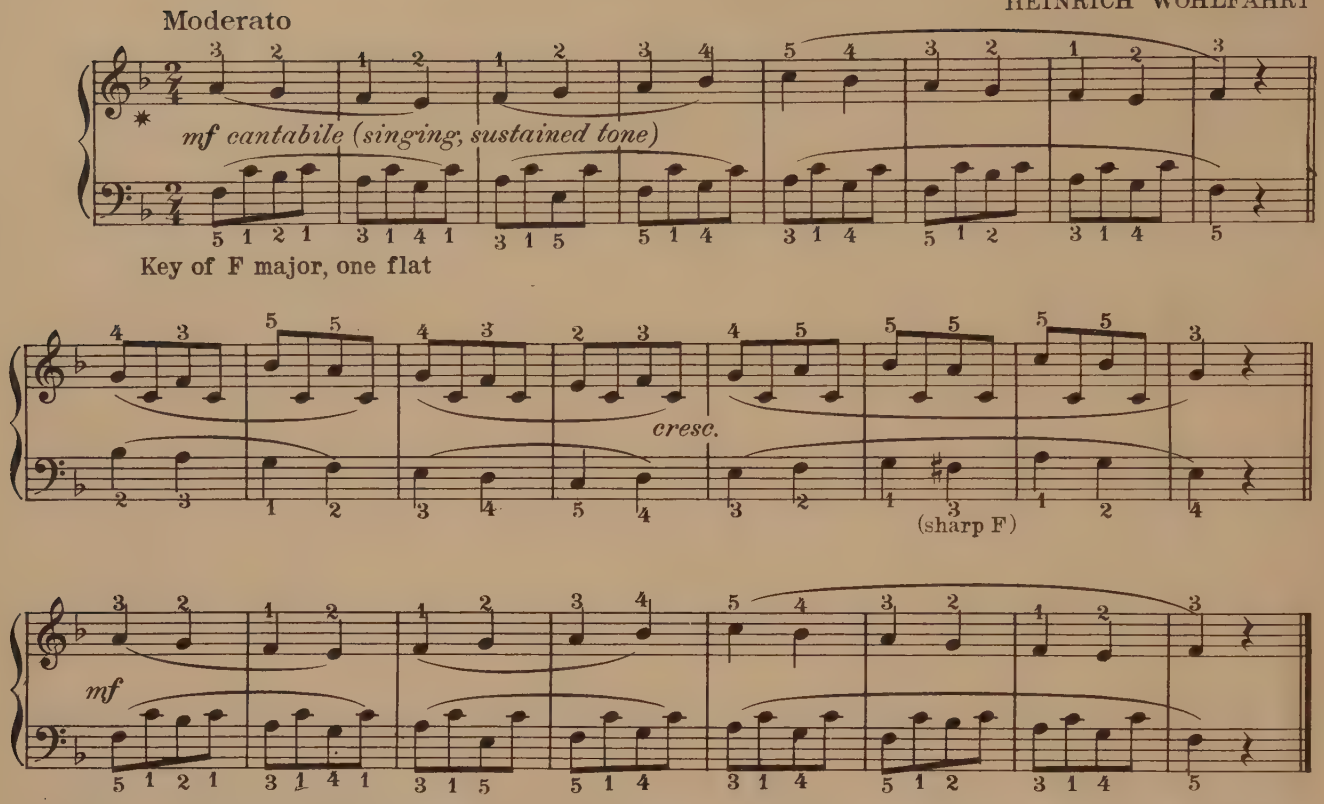
ALL ALONE

LE COUPPEY



A Little Dialogue

HEINRICH WOHLFAHRT



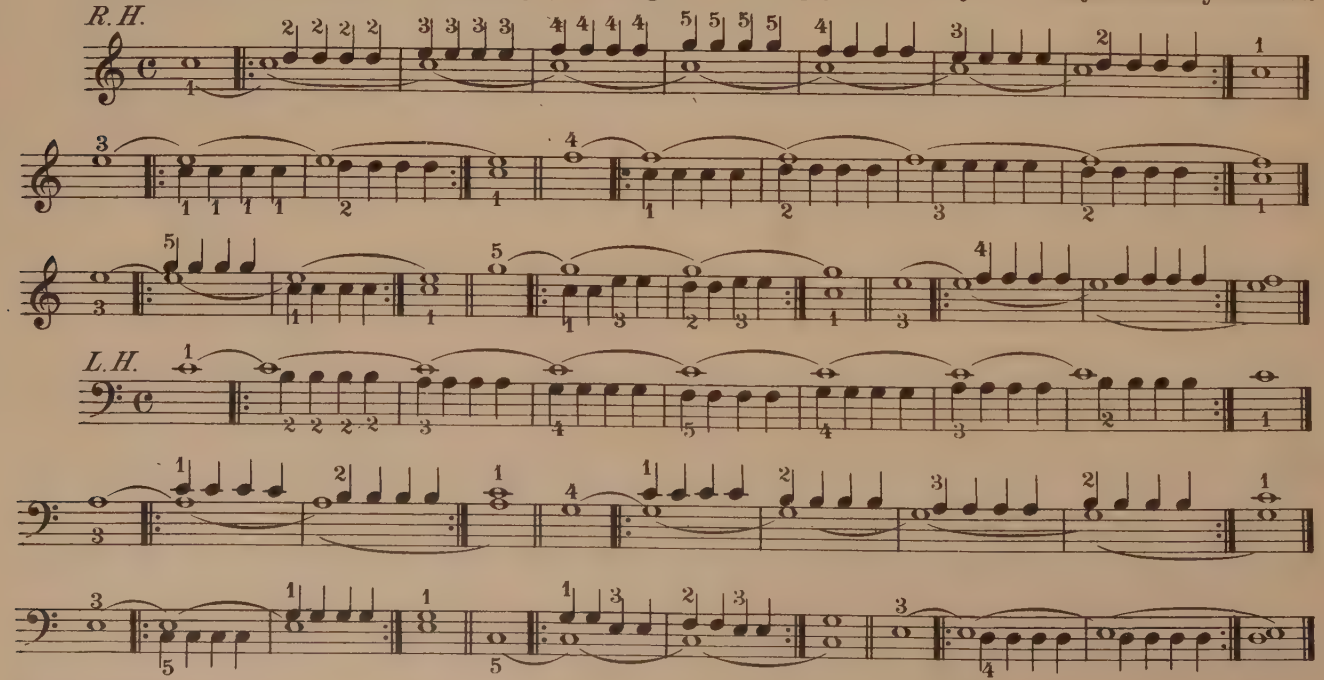
* The ♭ sign is placed on the line for B at the beginning of each brace to indicate that every B in the piece must be f' ted. This is called the "key signature," and saves printing flats throughout the piece.

EXERCISES FOR REPEATING NOTES WITH SAME FINGER

also for practise in holding one key while playing others

Practice very slowly, without forcing the tone, keeping the fingers close to the keys. The fingers must not lift high, or strike; they must move easily on the knuckles and gently take hold of each repeated key. The hand must be held quiet but without stiffness or straining.

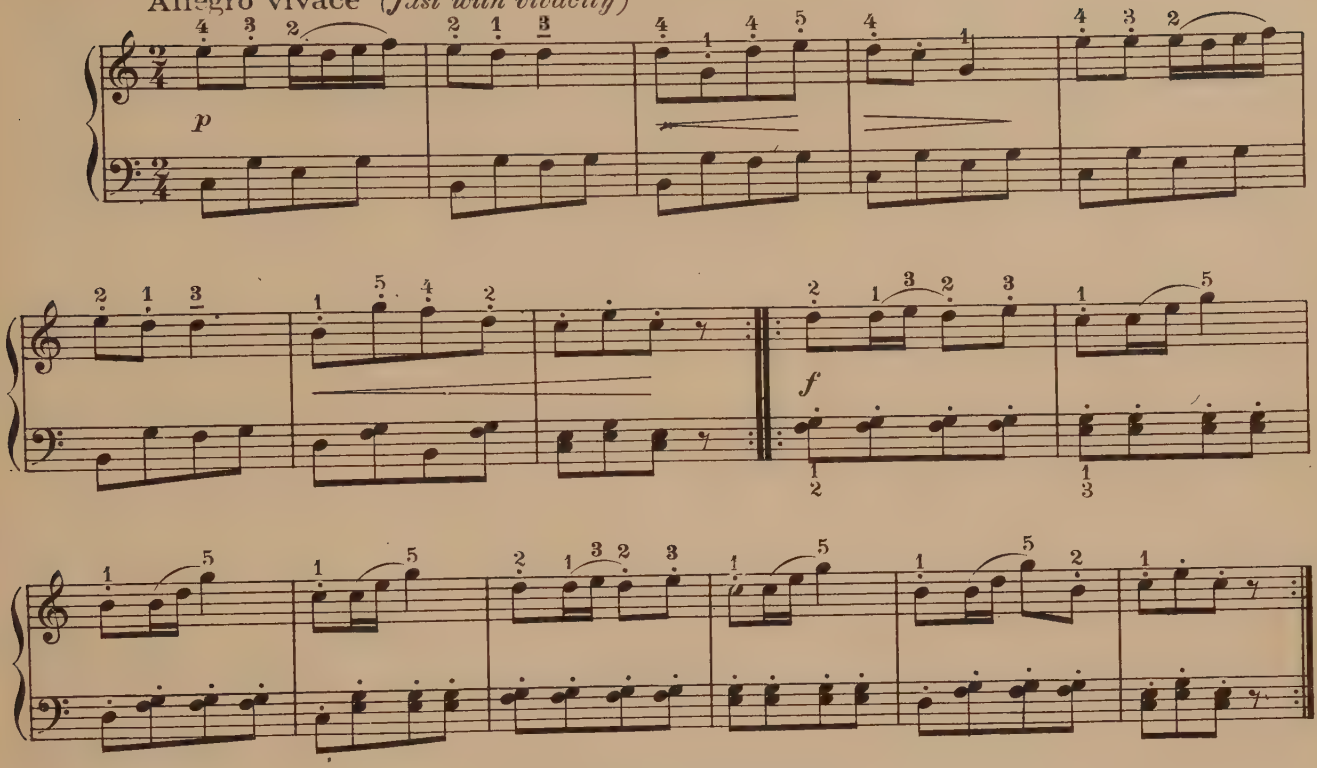
Do not push or bear weight on held keys; the finger must simply rest easily on the keys to steady the hand.



28-735-60

Peasant's Polka

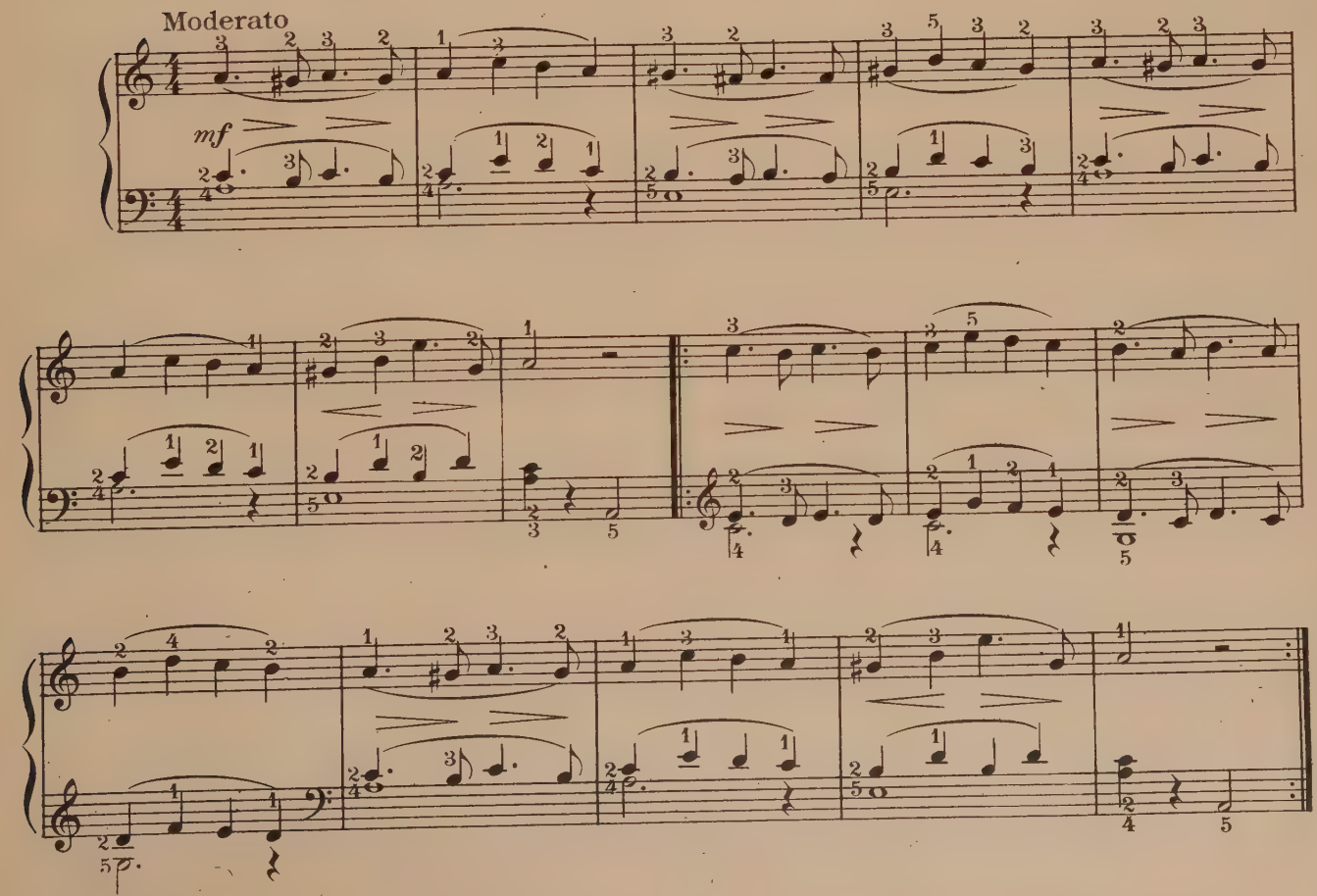
Allegro vivace *(fast with vivacity)*



SCHÖNE MINKA

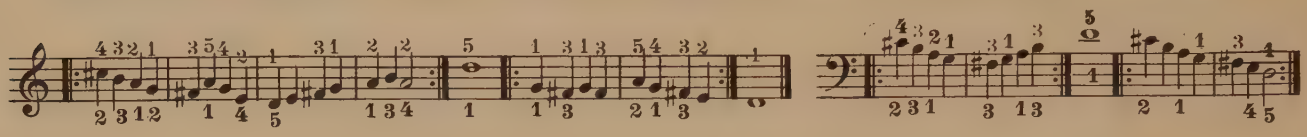
Russian Folk Song

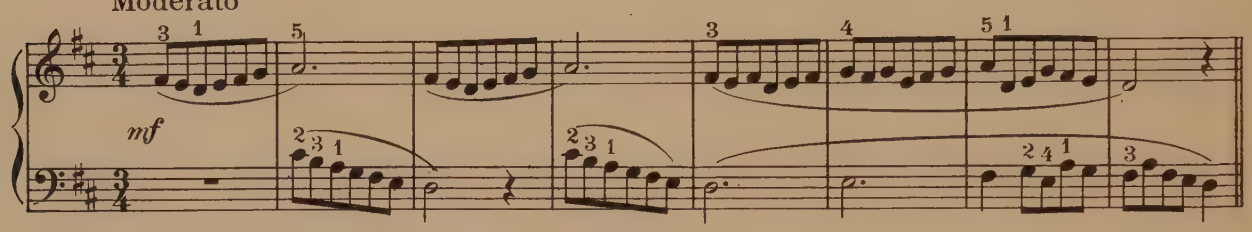
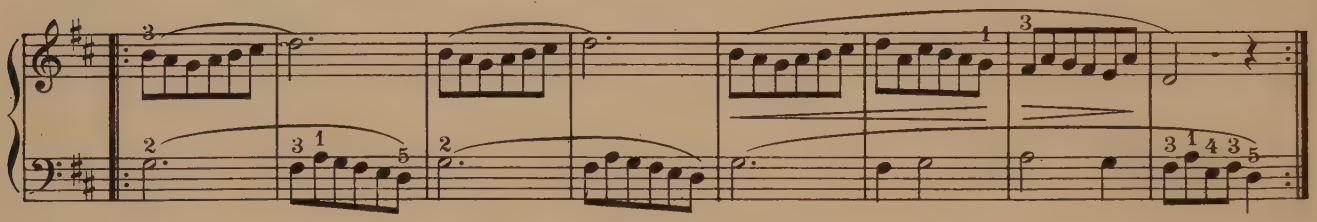
Moderato



STUDY IN LITTLE RUNS

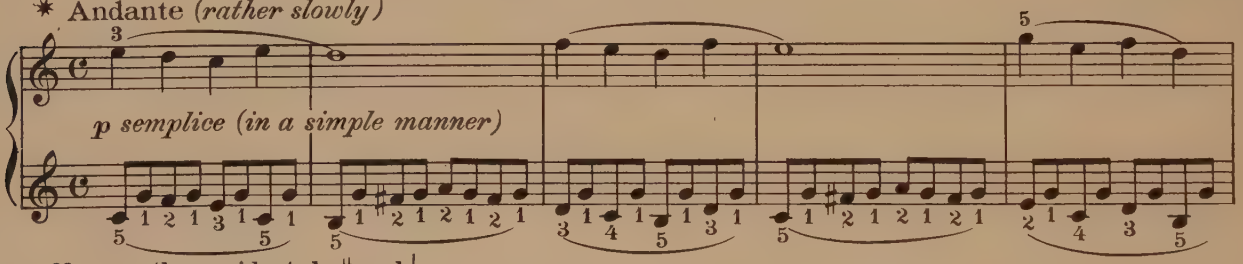
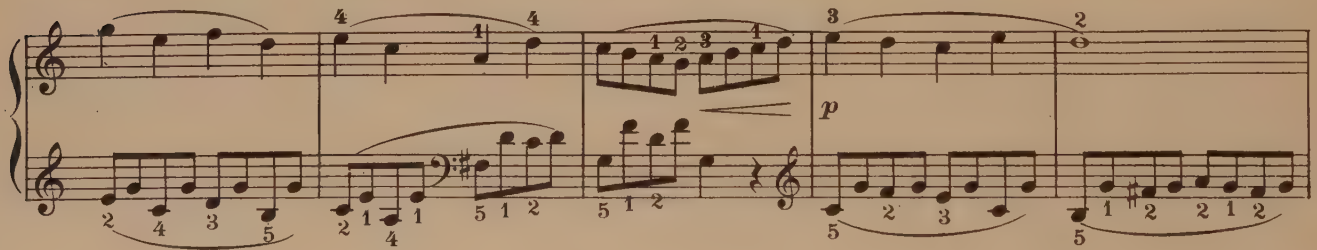
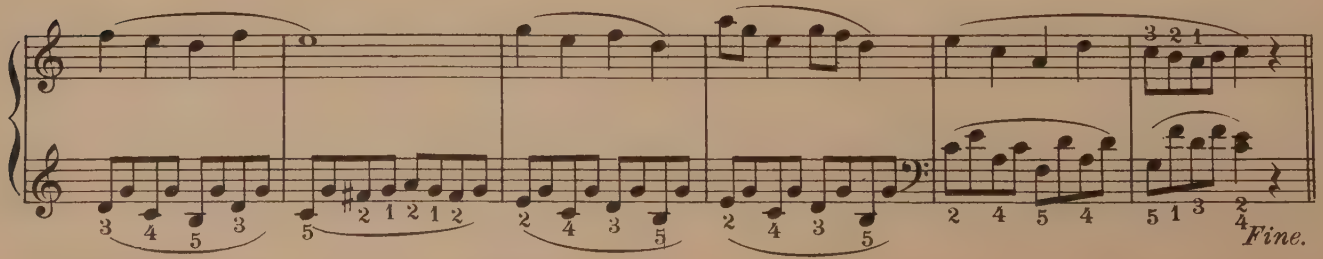
PREPARATORY EXERCISE Refer to previous exercises for passing thumb under and fingers over.

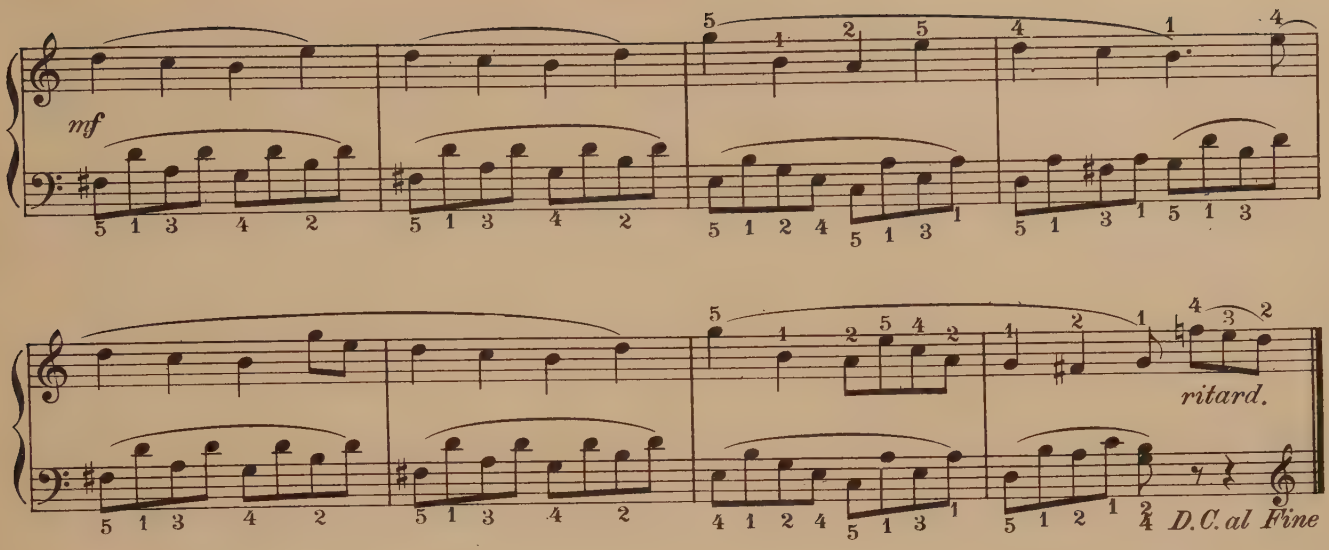


Moderato

Key of D major. (2 sharps) Sharp every F and C.

A Simple Story

Notice the use of the Treble Clef for reading practice in left hand.

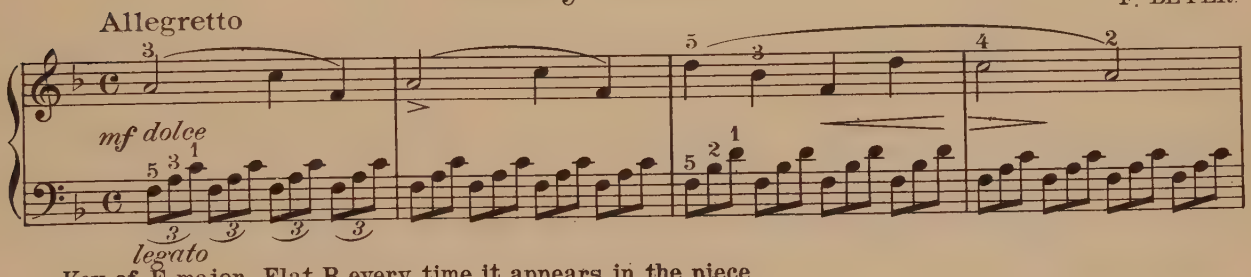
J. ASCHER

* Andante *(rather slowly)*

Observe the accidentals ♯ and ♭.

* The literal meaning of Andante is "going," or moving.

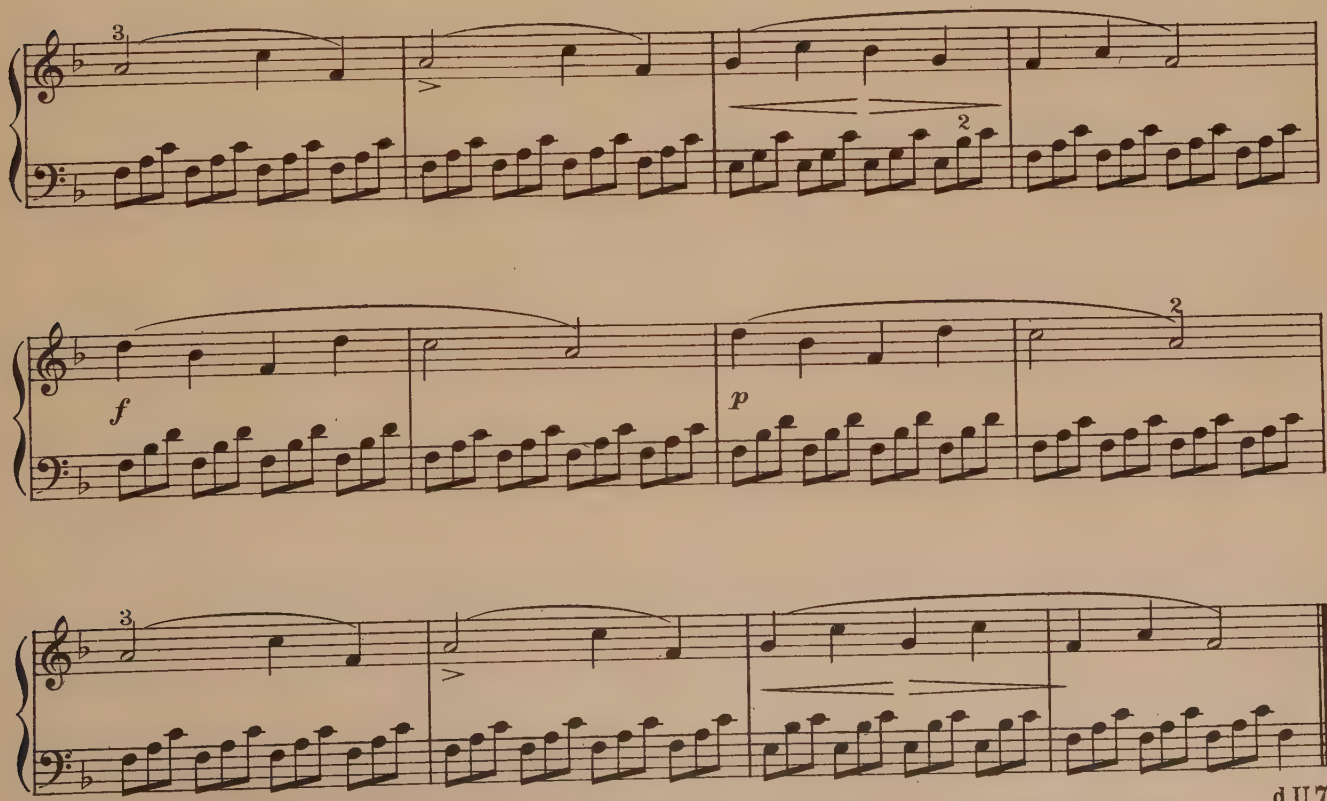


Early Morn

F. BEYER.



Key of F major. Flat B every time it appears in the piece.



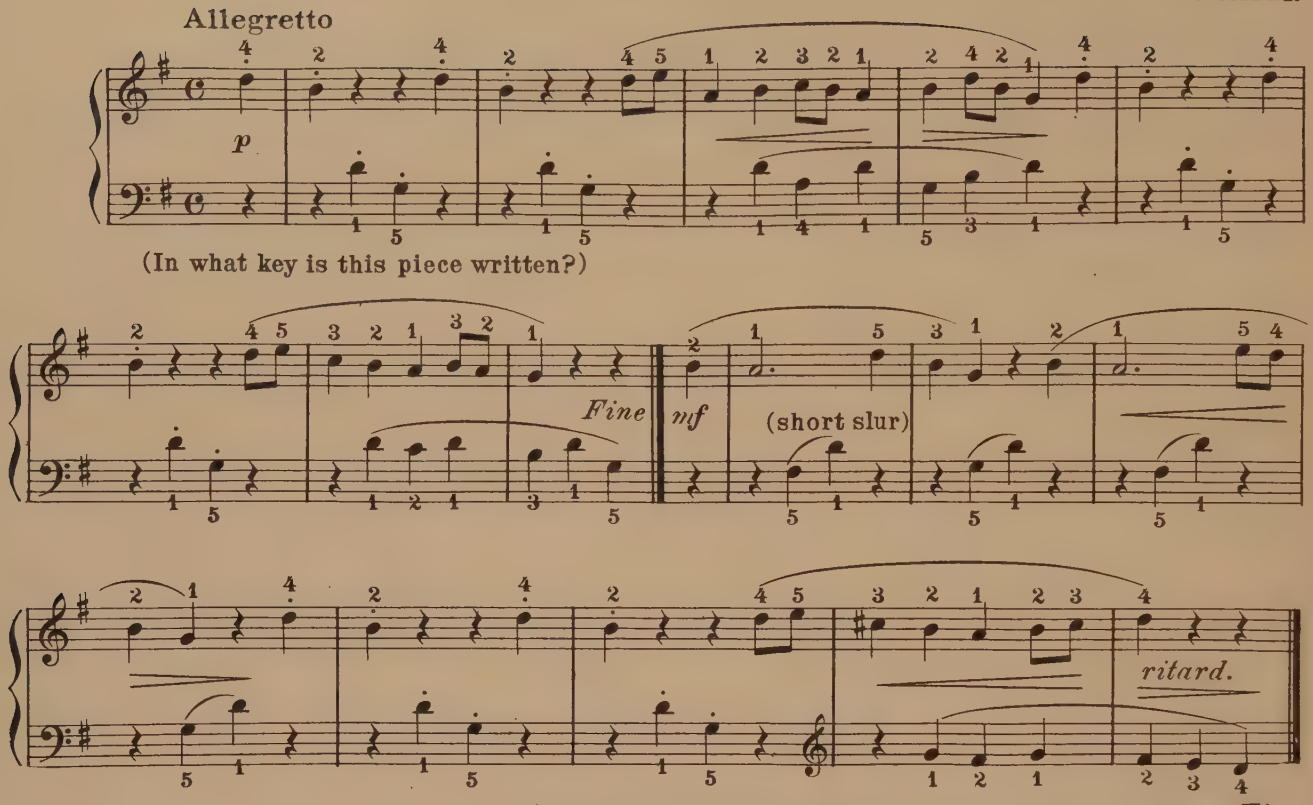
By placing dots after each half and quarter note this piece would be in $\frac{12}{8}$ (compound) rhythm.

33-735-60

The Cuckoo

Staccato Study

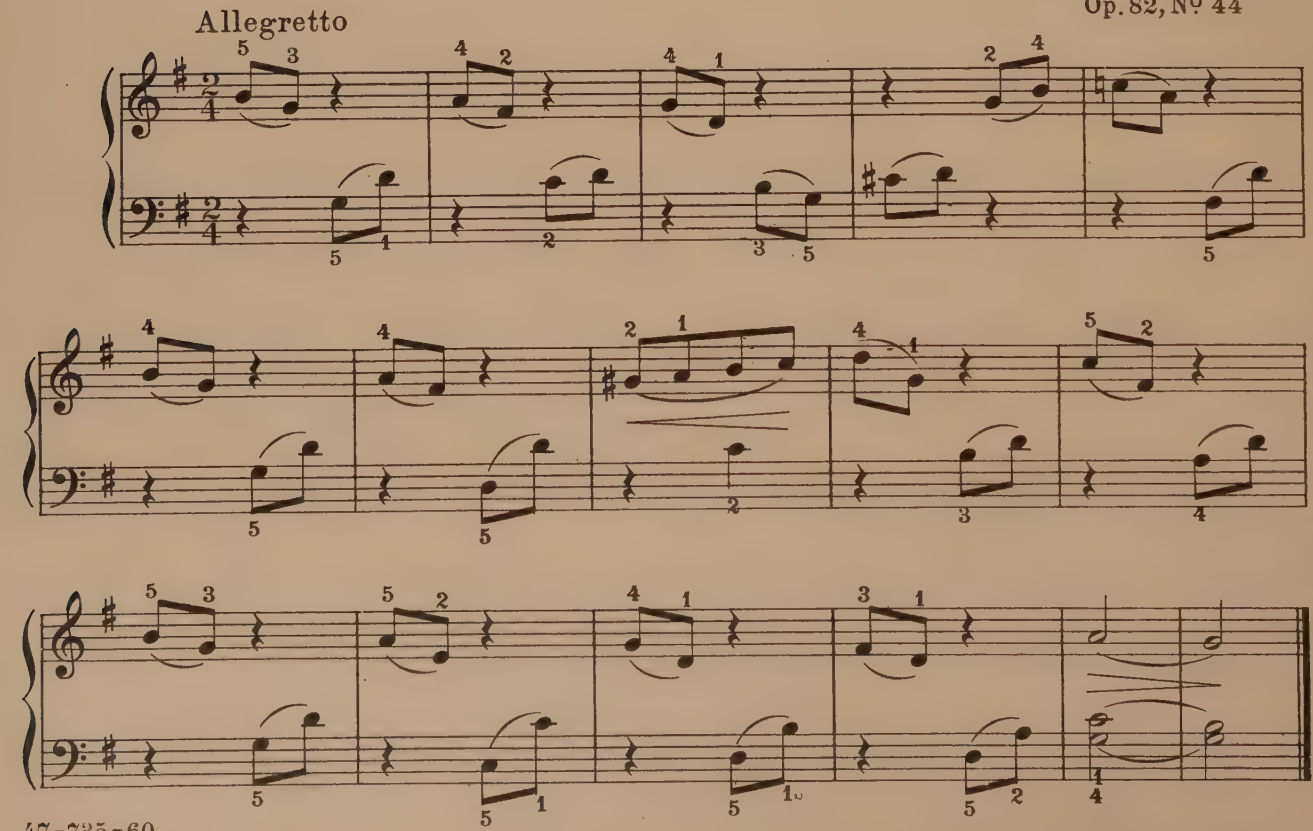
KÖHLER



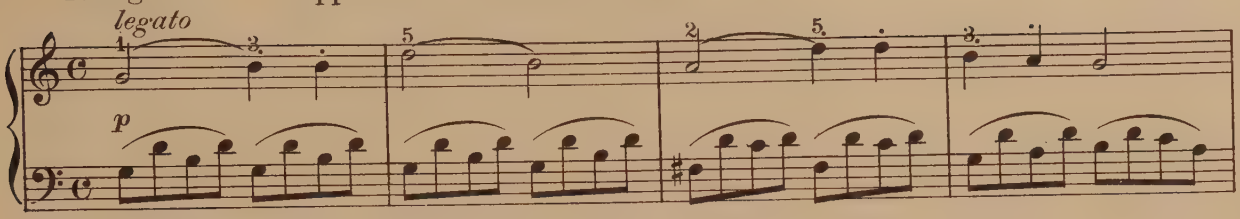
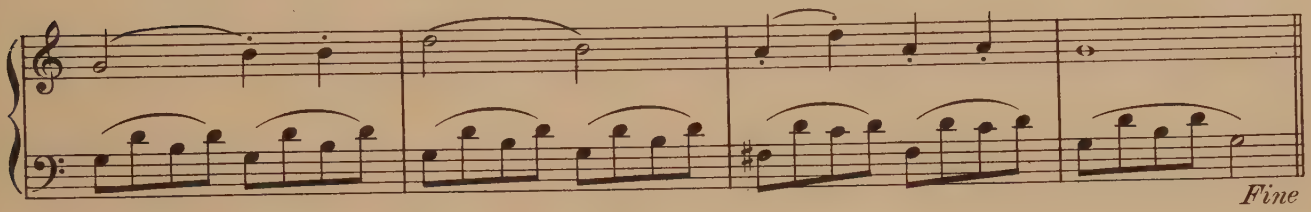
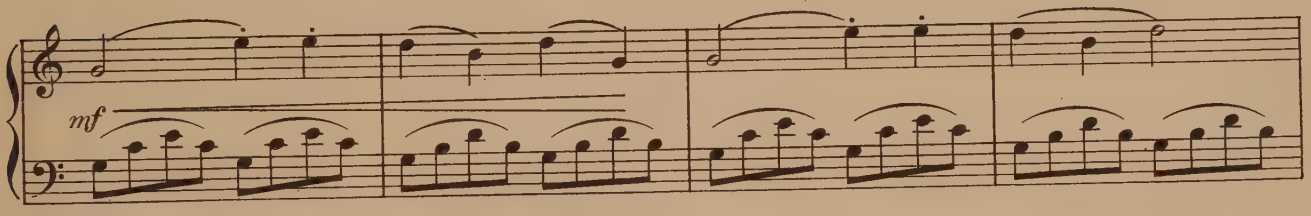
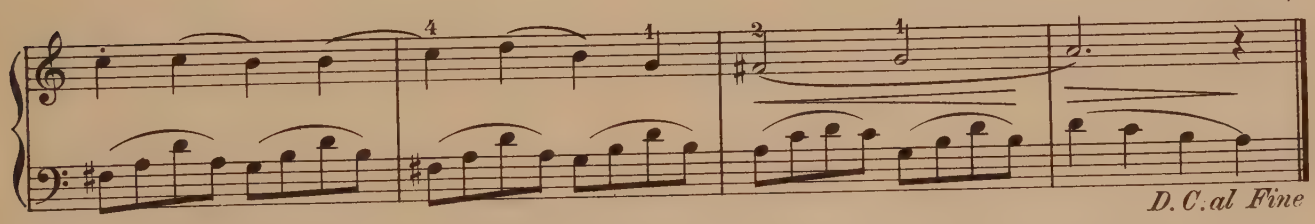
A CONVERSATION

D.C. al Fine

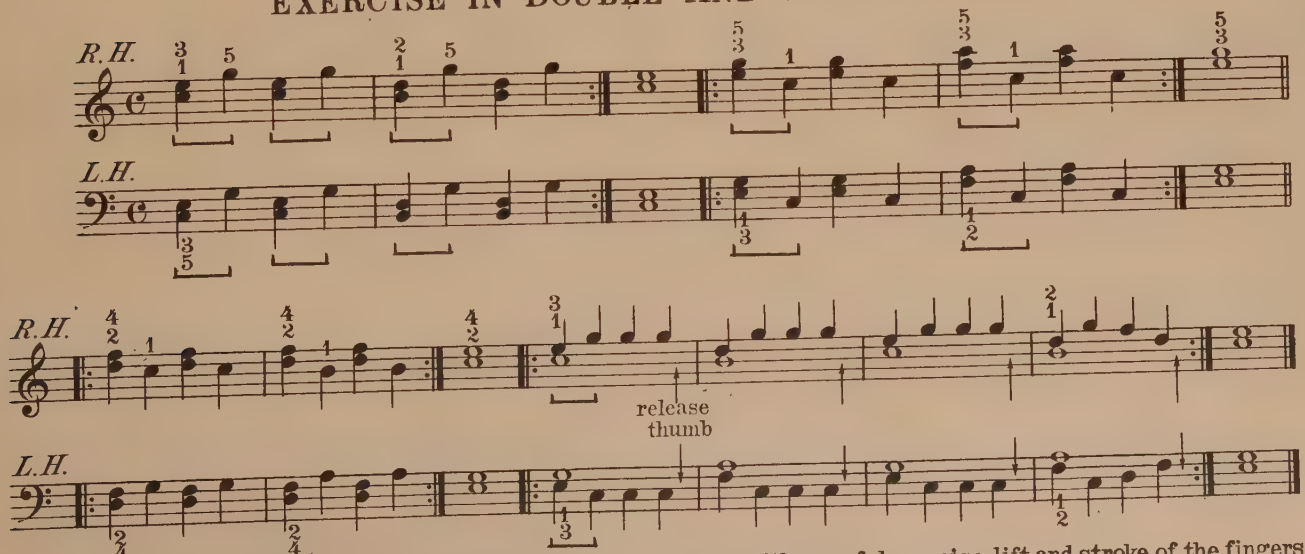
CORNELIUS GURLITT
Op. 82, Nº 44



Round Dance

Allegretto — Application of slurs and staccato — C. FREDRIC

Write the proper fingering. Watch the sharps and study them.



EXERCISE IN DOUBLE AND SINGLE NOTES



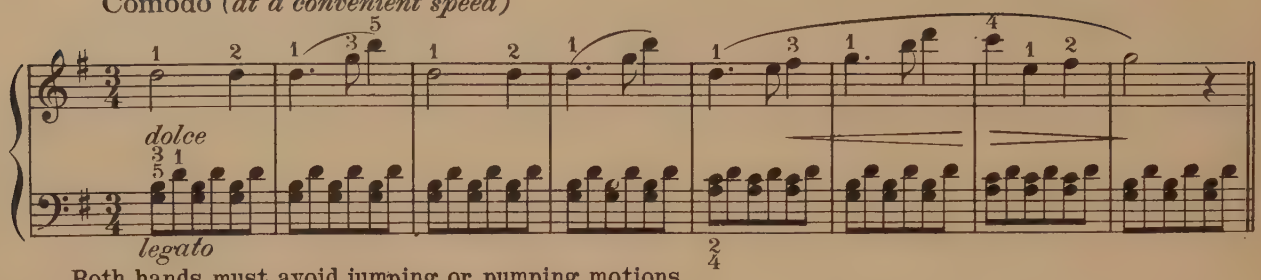
Be sure that the double notes are played exactly together with careful, precise lift and stroke of the fingers. When mastered in legato, practise in staccato. Groups within brackets form triads.

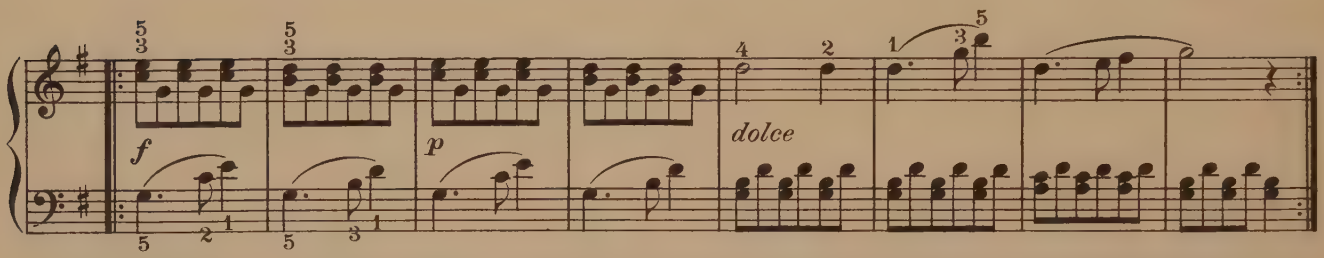
2J-735-60

STUDY IN DOUBLE NOTES

and changing fingers on same key

Comodo *(at a convenient speed)*



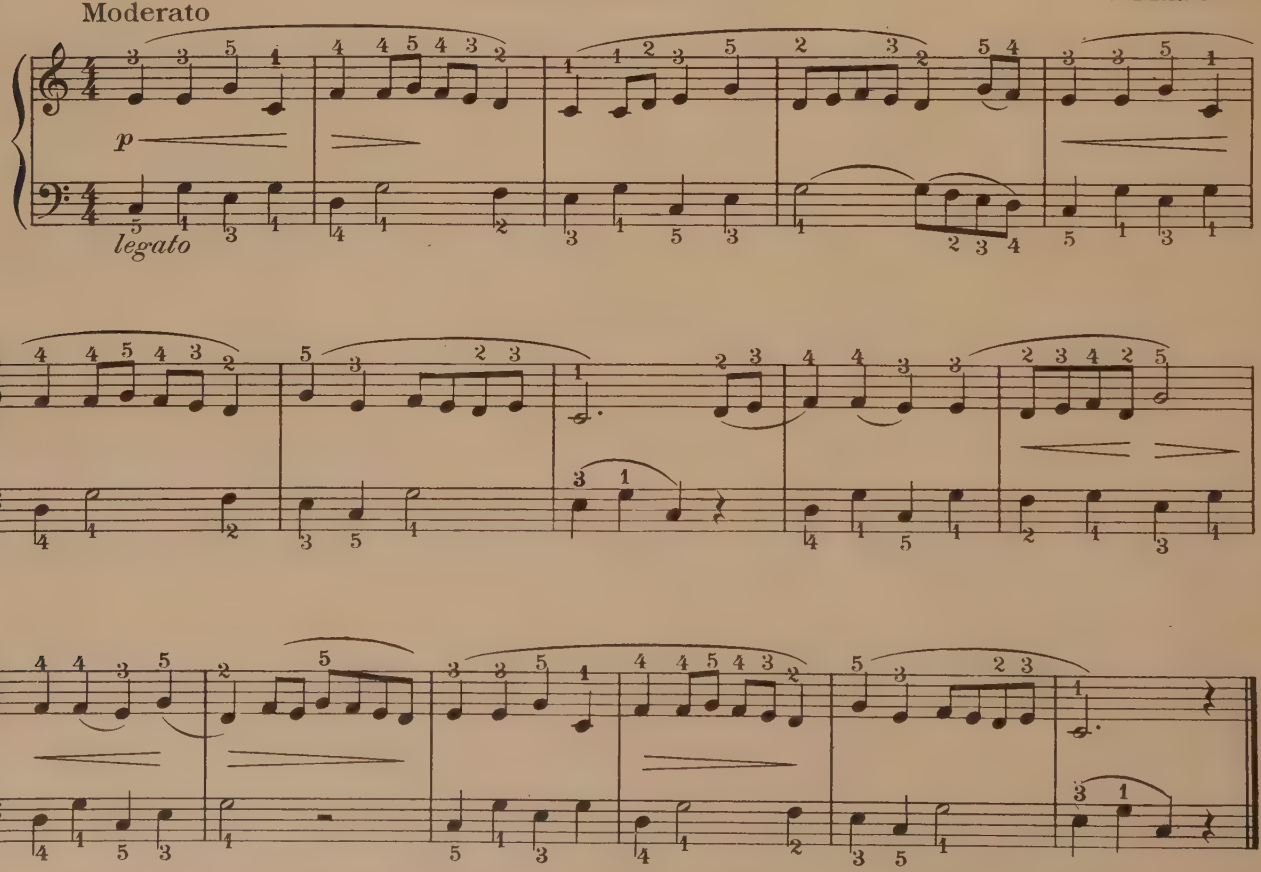
Both hands must avoid jumping or pumping motions.

This study is in G major (one sharp.) The sharp sign at beginning each brace indicates that every F in the study is to be sharped. (See introductory remarks on sharps, flats etc.)

Morning Song

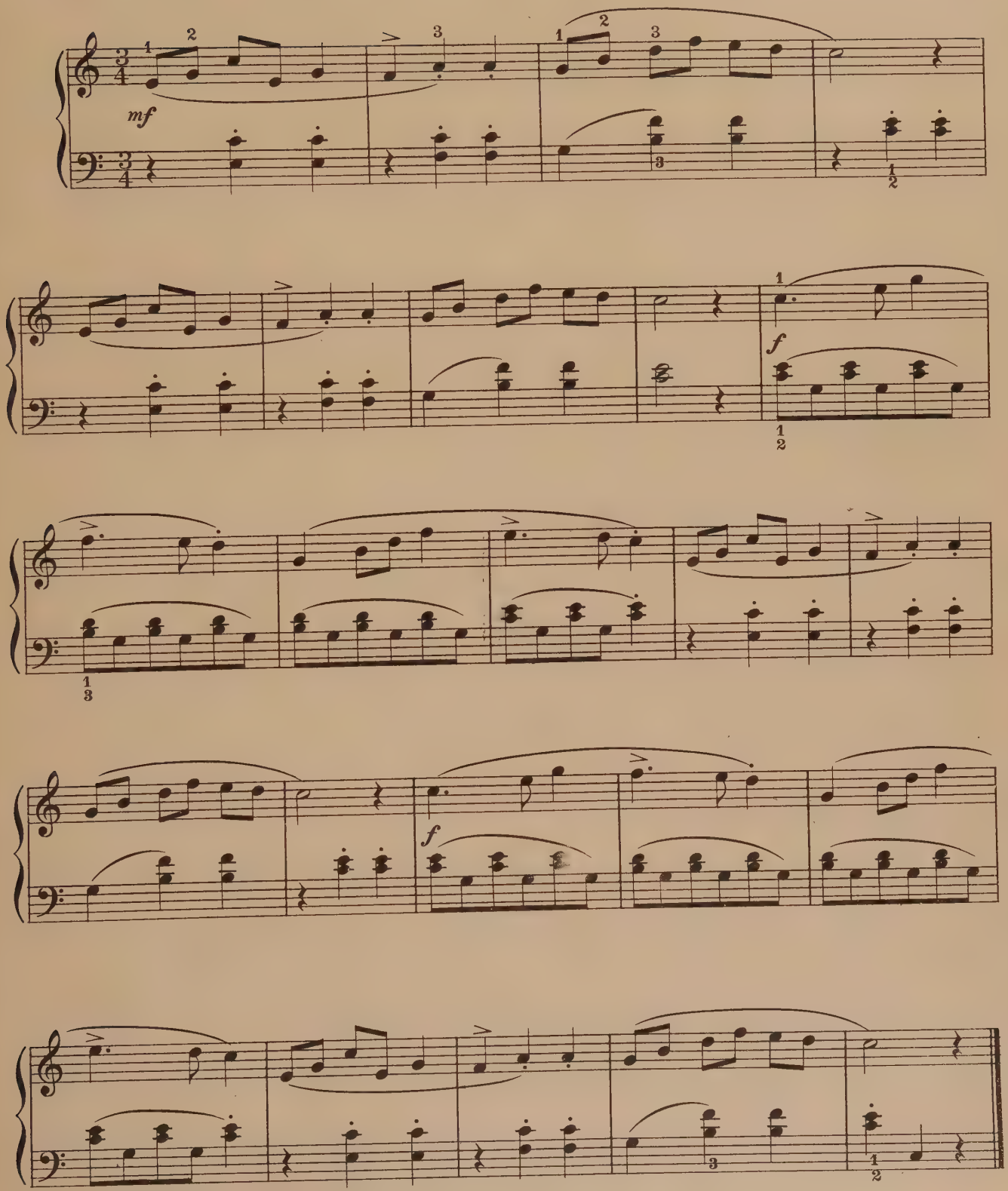
Do not jump the hand on repeated notes with same finger

C. FREDRIC

Moderato



SWABIAN FOLK SONG

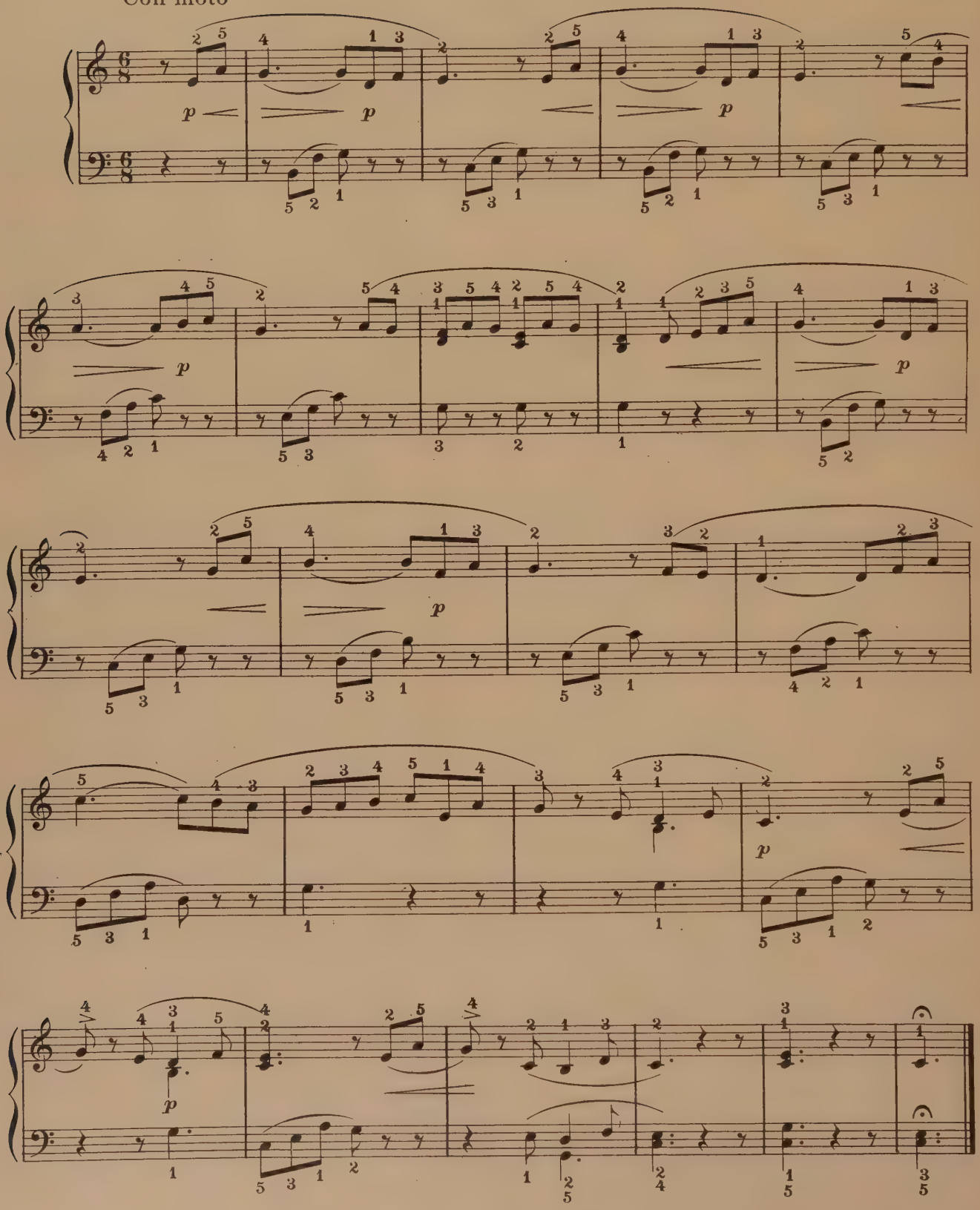


SWING SONG

Edited by
Charles Dennée

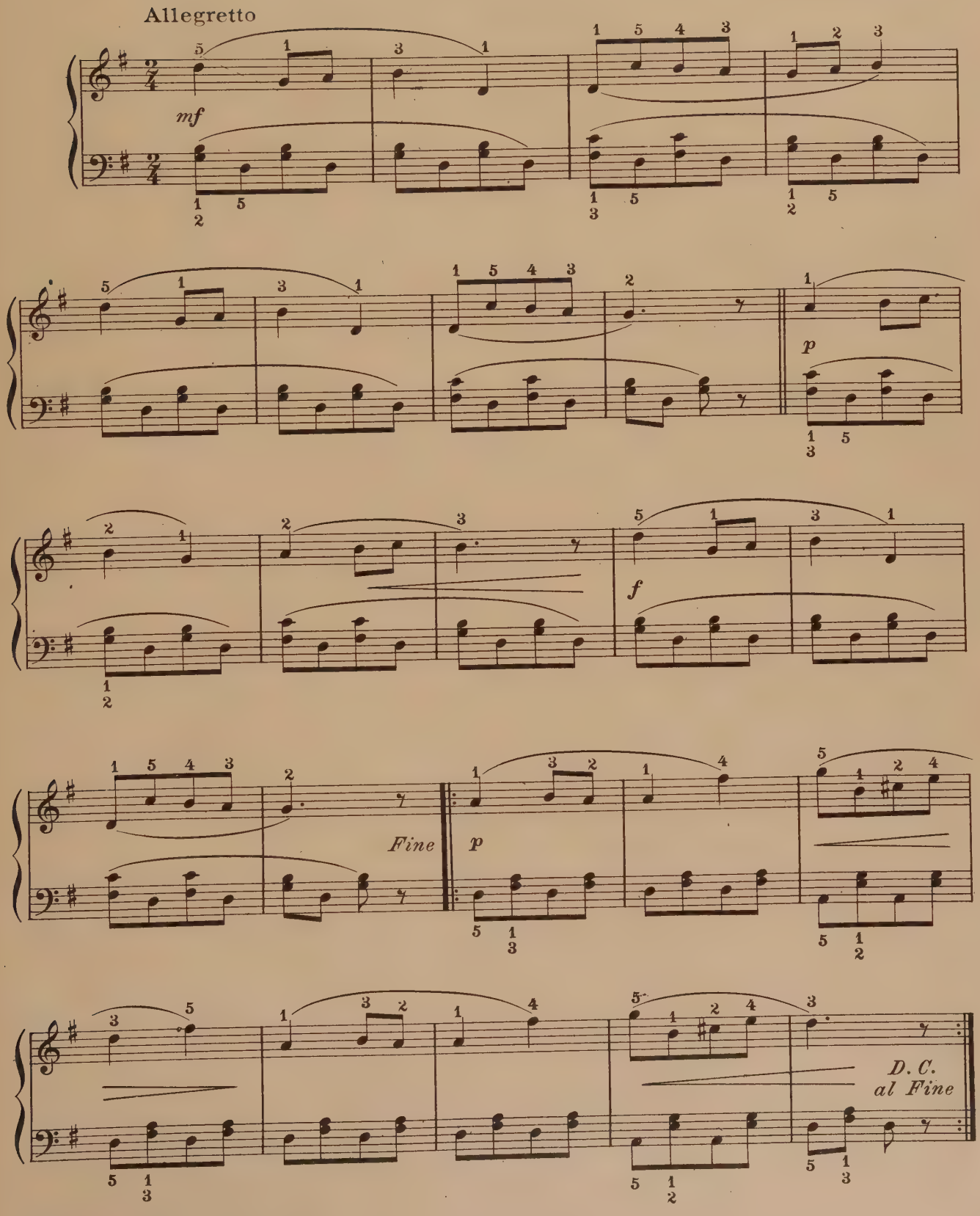
A. EHMANT

Con moto

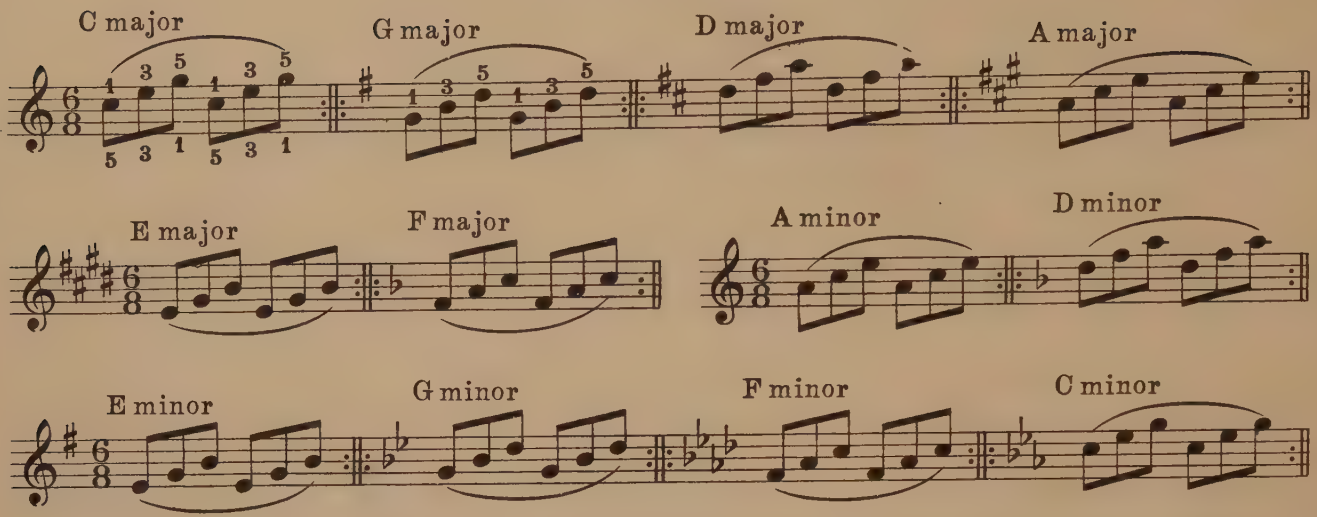


THE SWEET VIOLET

WILLIAM SMALLWOOD

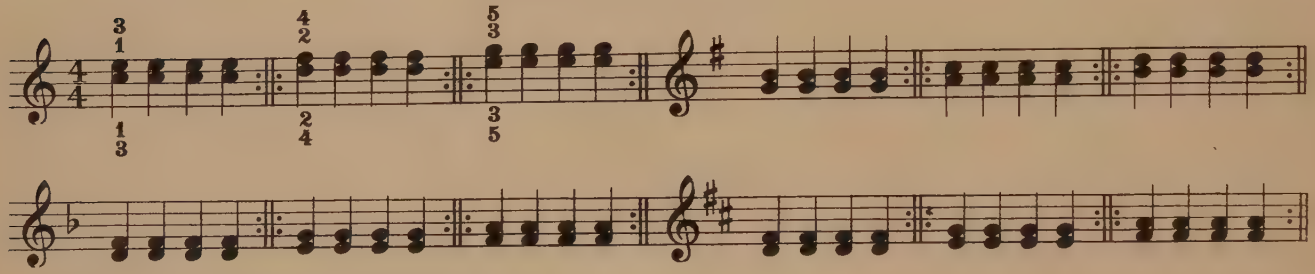


FUNDAMENTAL BROKEN TRIADS

In the easier Keys

Repeat each 20 times. Keep the fingers well curved; strive for perfect finger-action. Memorize the flats and sharps in the different Key signatures. These are to be played with separate hands, slowly at first, with accurate motions of the fingers. Learn, and memorize each separate Key before going on to the next one.

REPEATED THIRDS

Using Pressure Touch

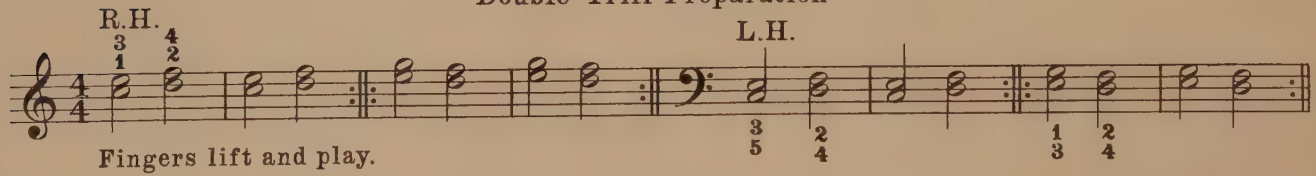


Repeat each measure many times.

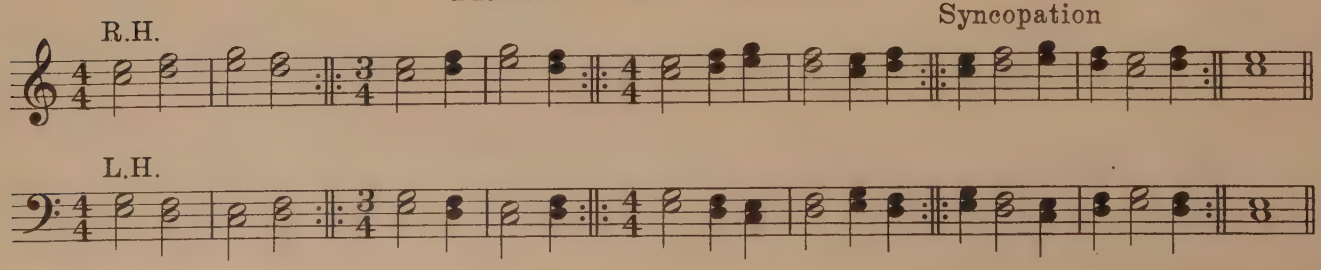
A *legato effect* is produced by not permitting the keys to rise to their original position.

SLOW MOVING THIRDS

Double Trill Preparation



PROGRESSIVE THIRDS

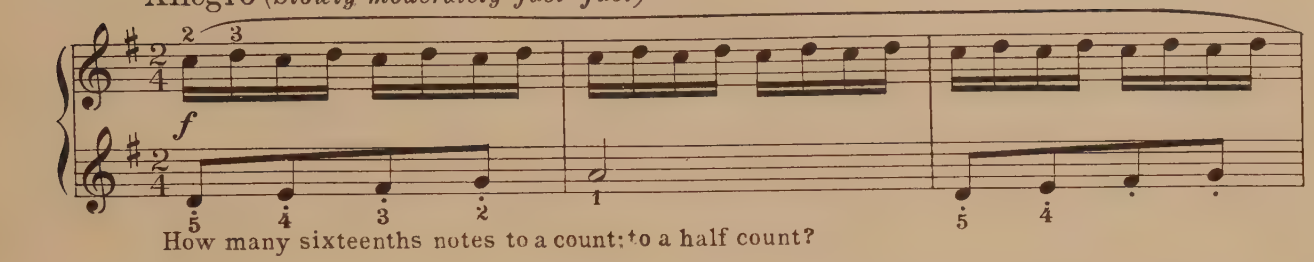


THE SPINNING WHEEL

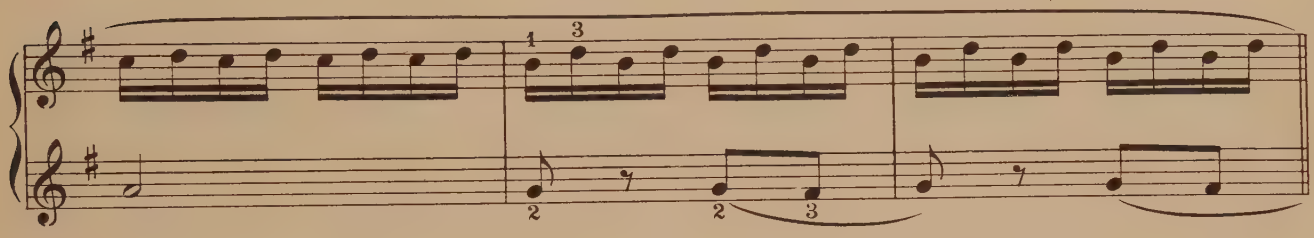
First employment of sixteenth note groups

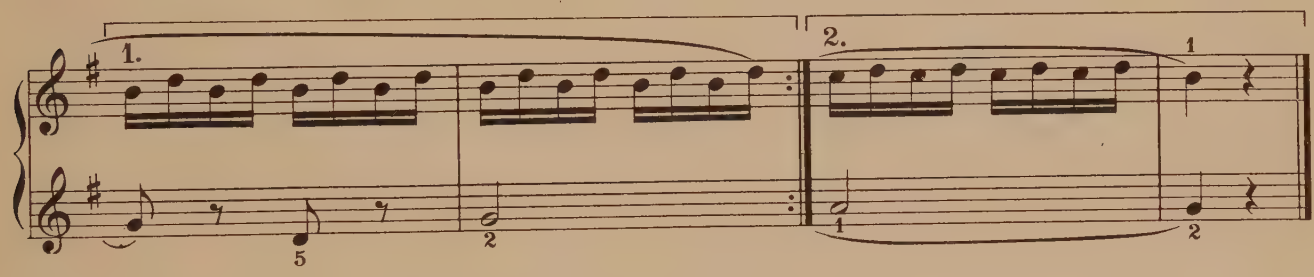
A. KRAUSE, Op. 35
(Adapted)

Allegro *(Slowly moderately fast-fast)*



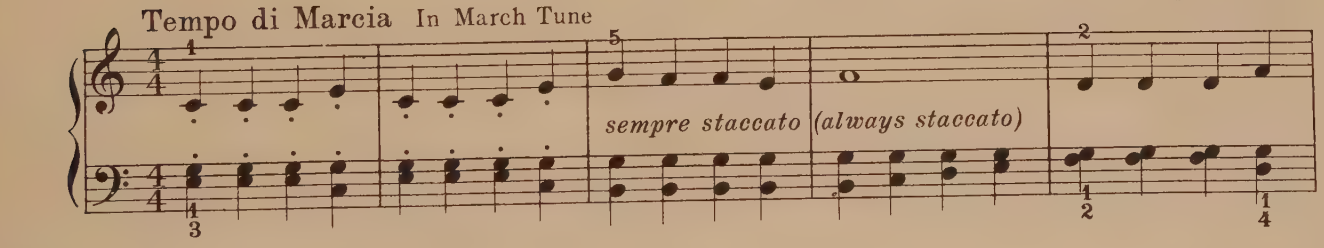
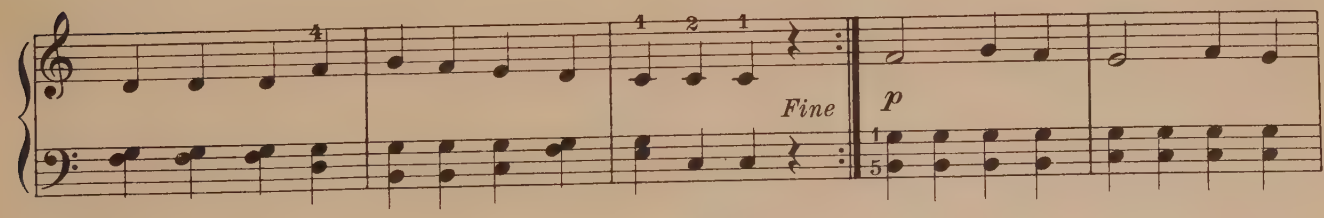
How many sixteenths notes to a count; to a half count?

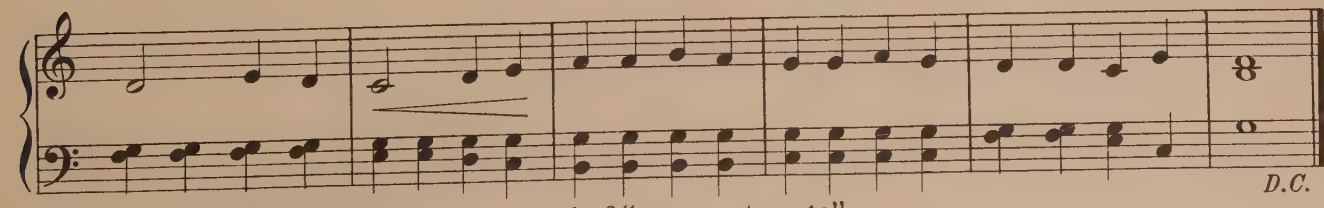




PARADE OF THE BOY SCOUTS

PASCONET

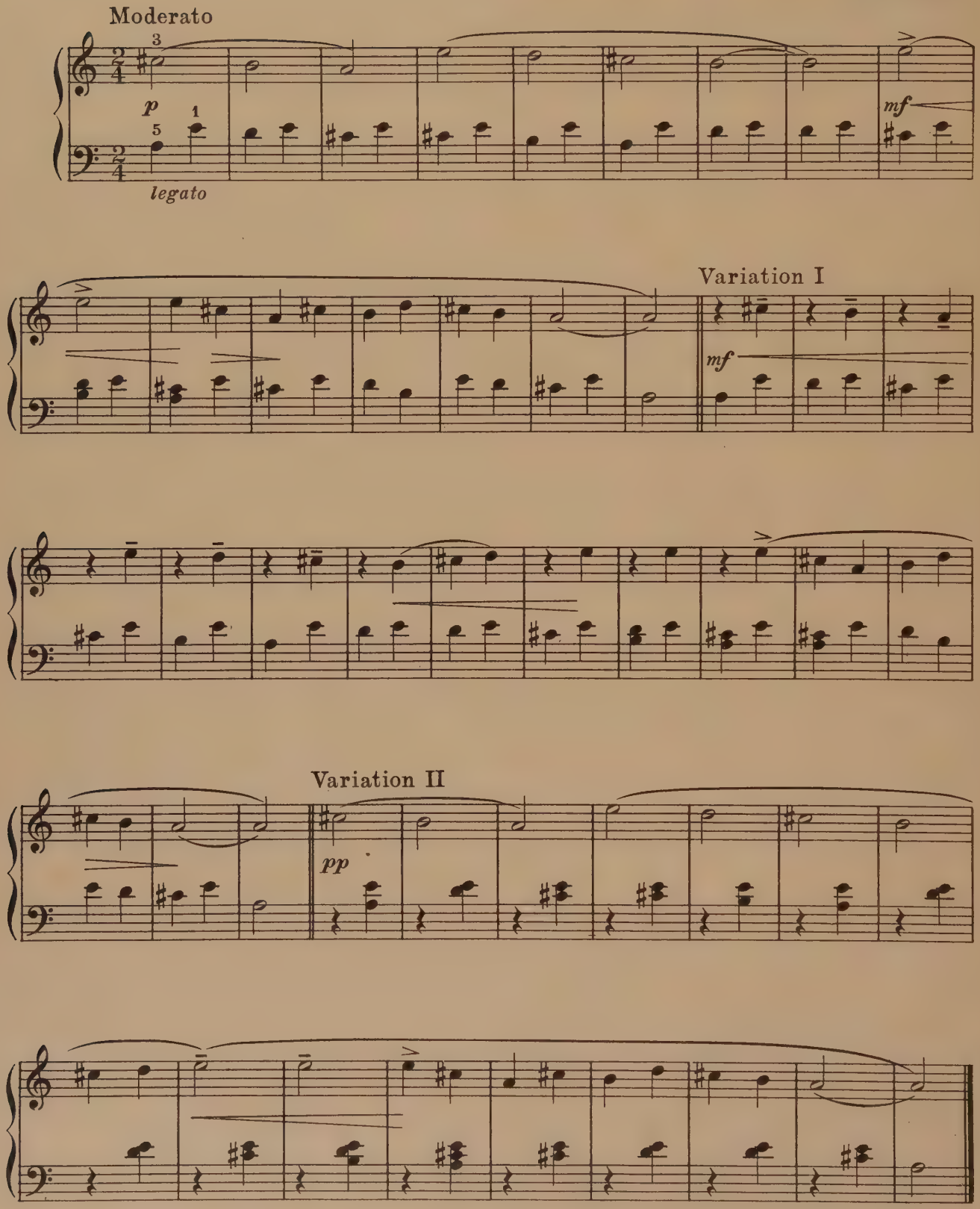
Tempo di Marcia In March Tune



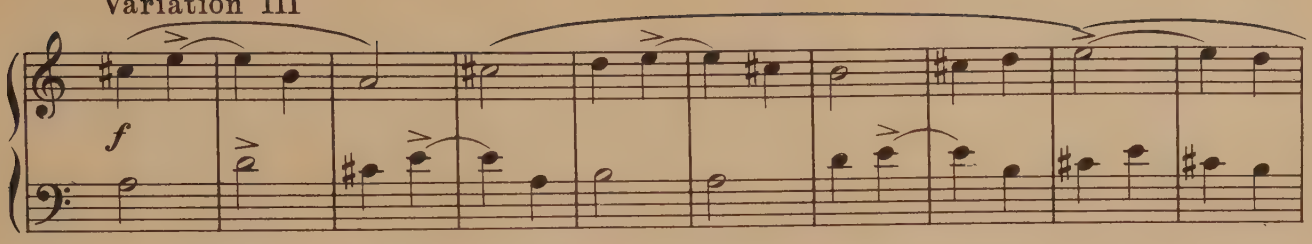


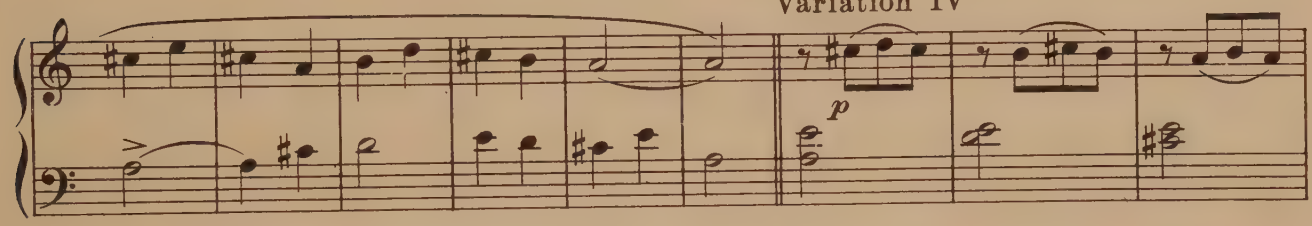
The word "simile" could be used instead of "sempre staccato"

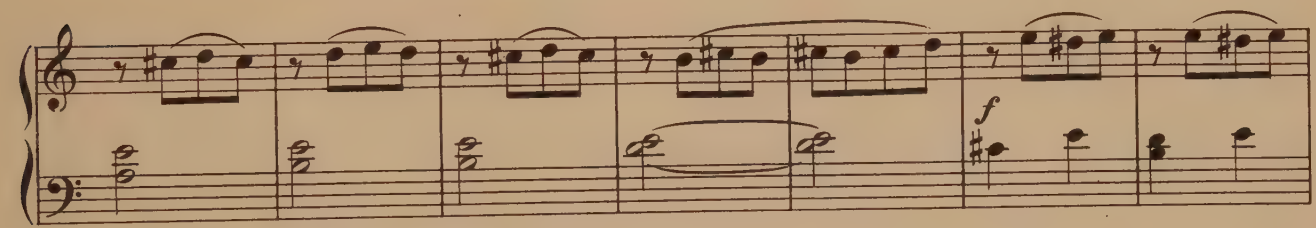
THEME AND VARIATIONS

TH. KULLAK

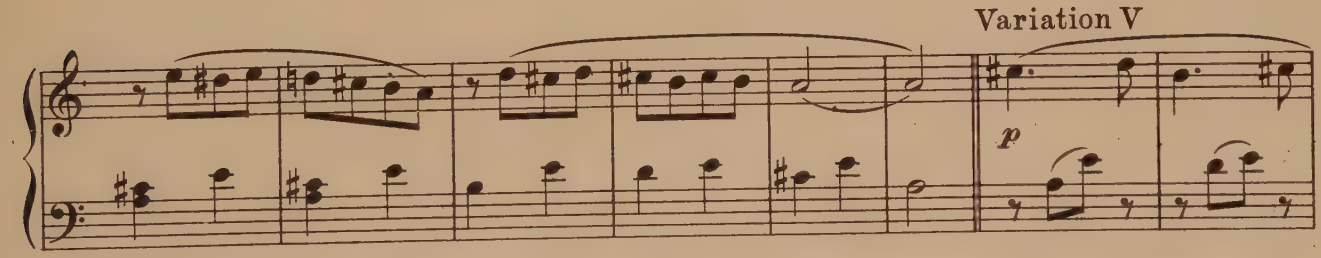


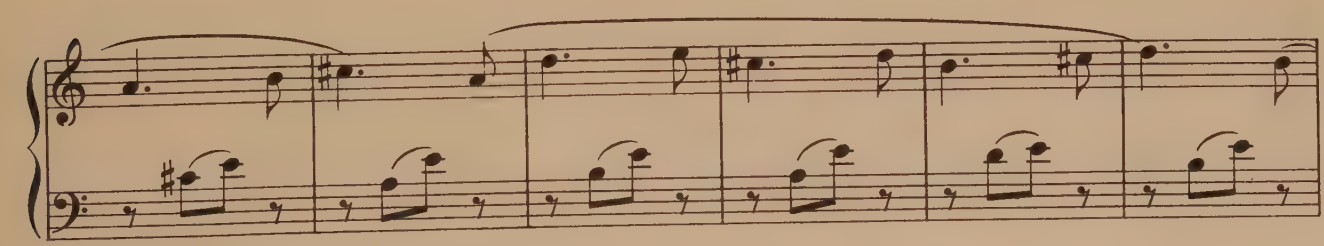
Variation III

Variation IV

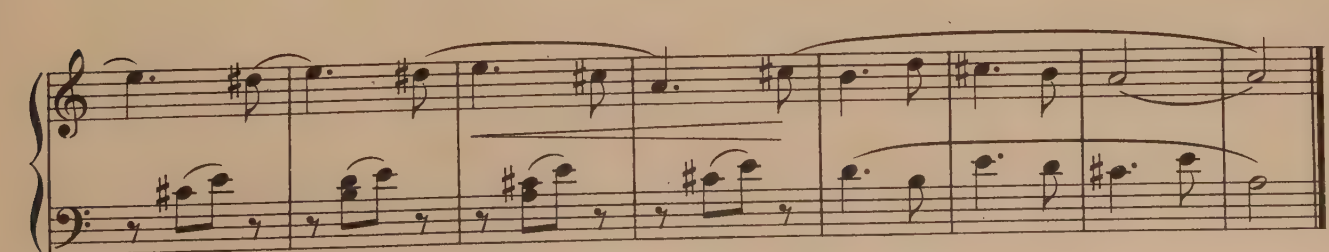




Variation V

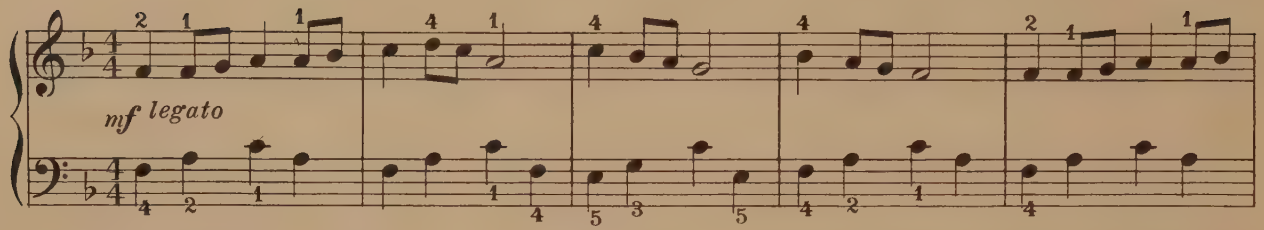


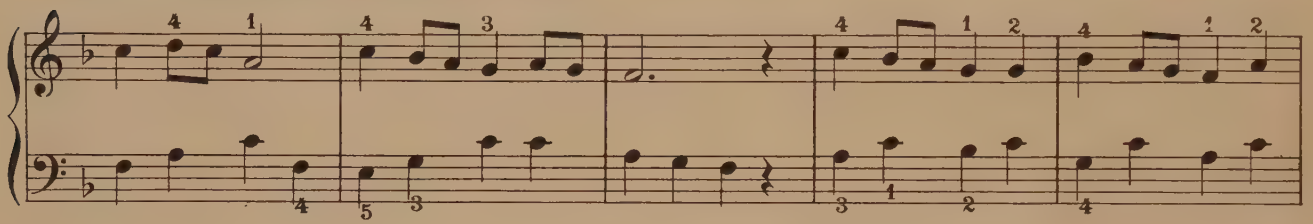
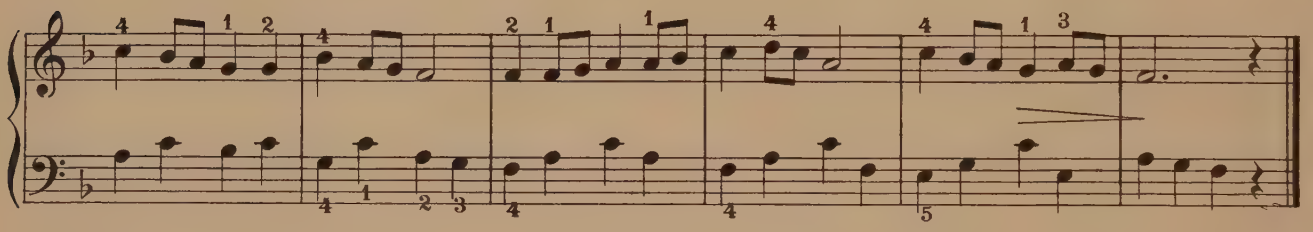




FAMILIAR SCHOOL DAY SONGS AND HYMN TUNES

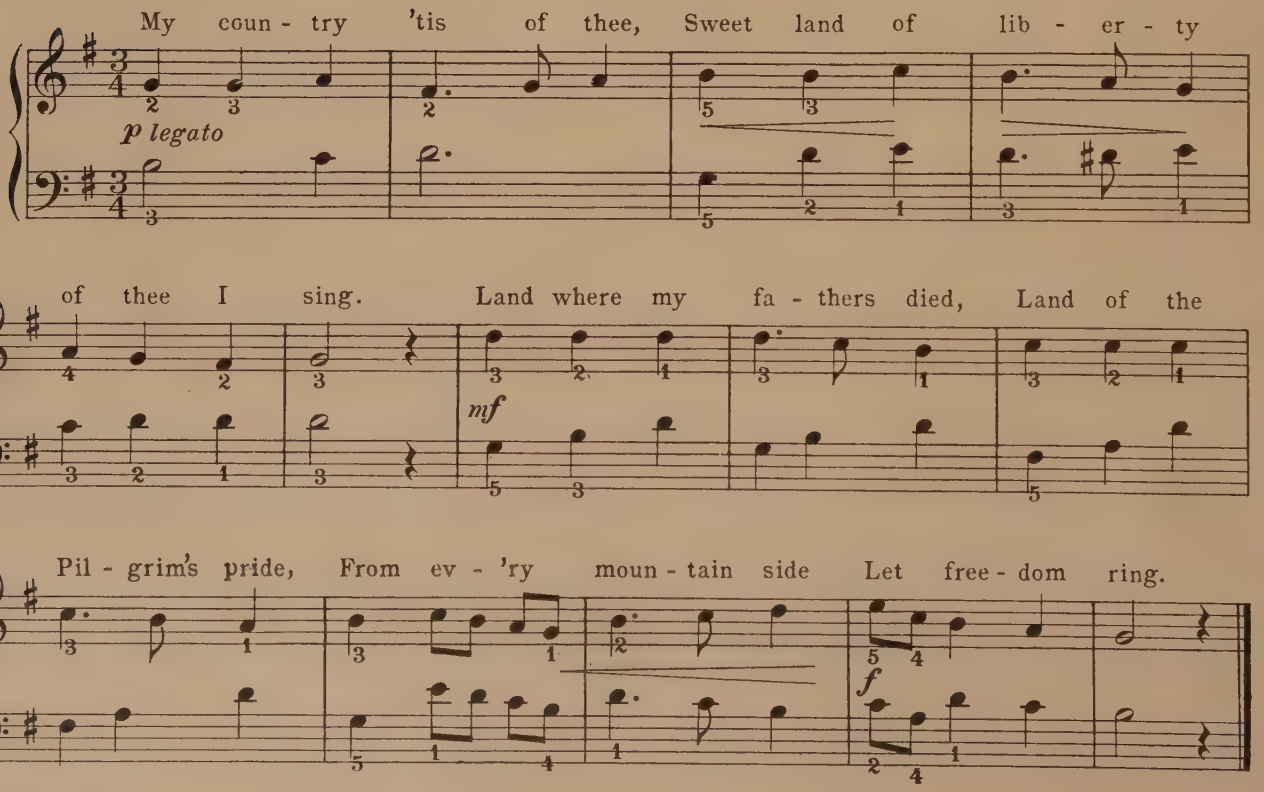
Introducing the Key Signatures F, G, A and D major

A CHILDHOOD HYMN

The fingering in these pieces affords special practice in expansion, contraction, and substitution, without thumb passing or finger crossing.



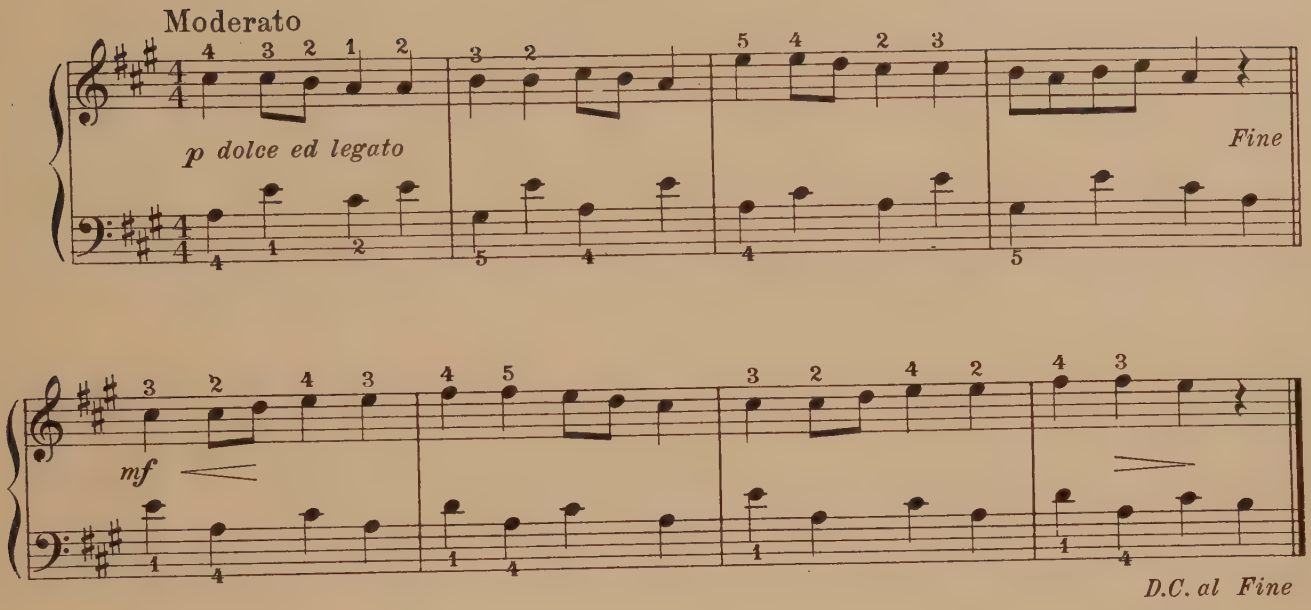
AMERICA

Moderato

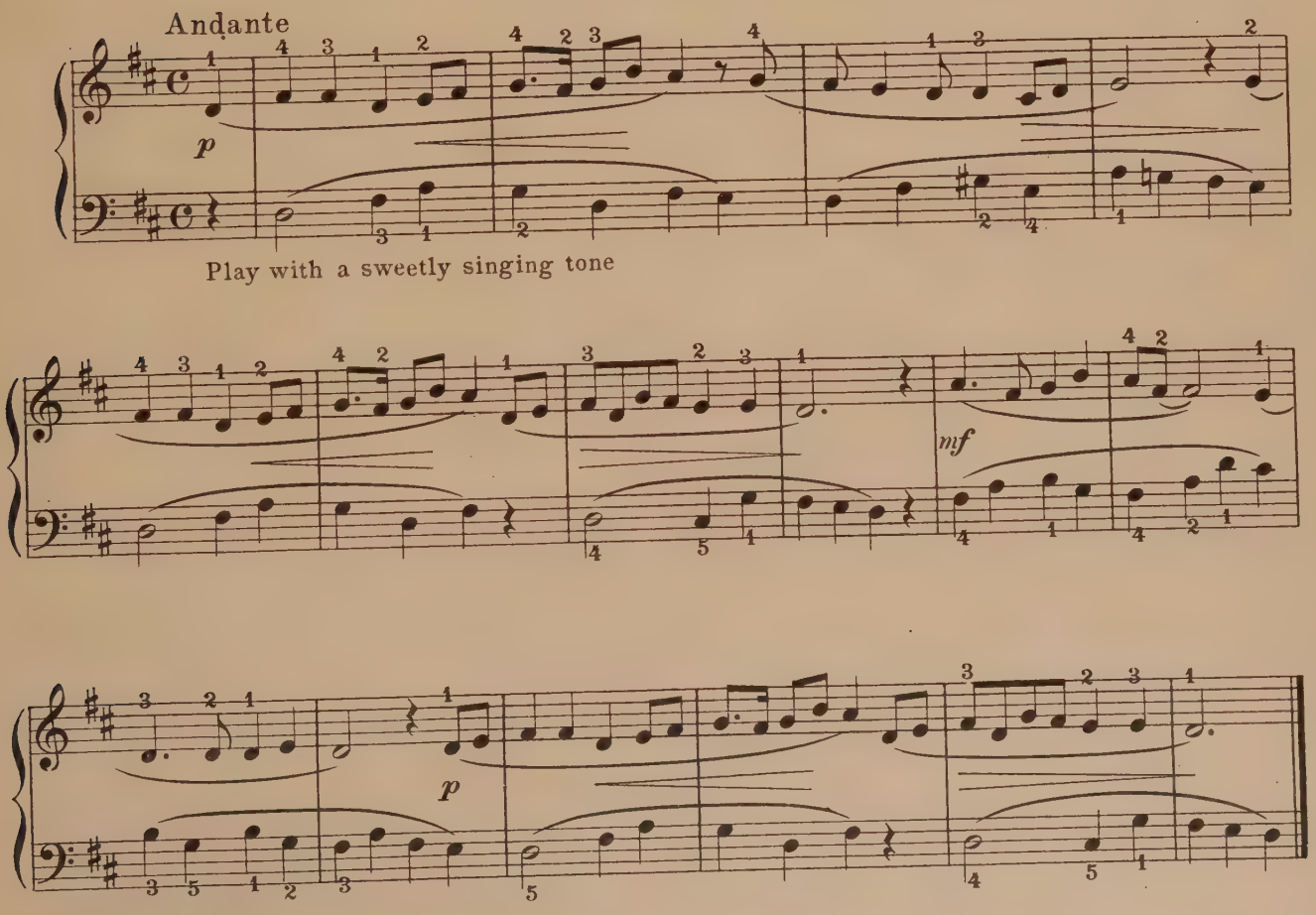

My coun - try 'tis of thee, Sweet land of lib - er - ty
p legato
of thee I sing. Land where my fa - thers died, Land of the
mf
Pil - grim's pride, From ev - 'ry moun - tain side Let free - dom ring.
f

BABY'S LULLABY

The Song My Mother Sang

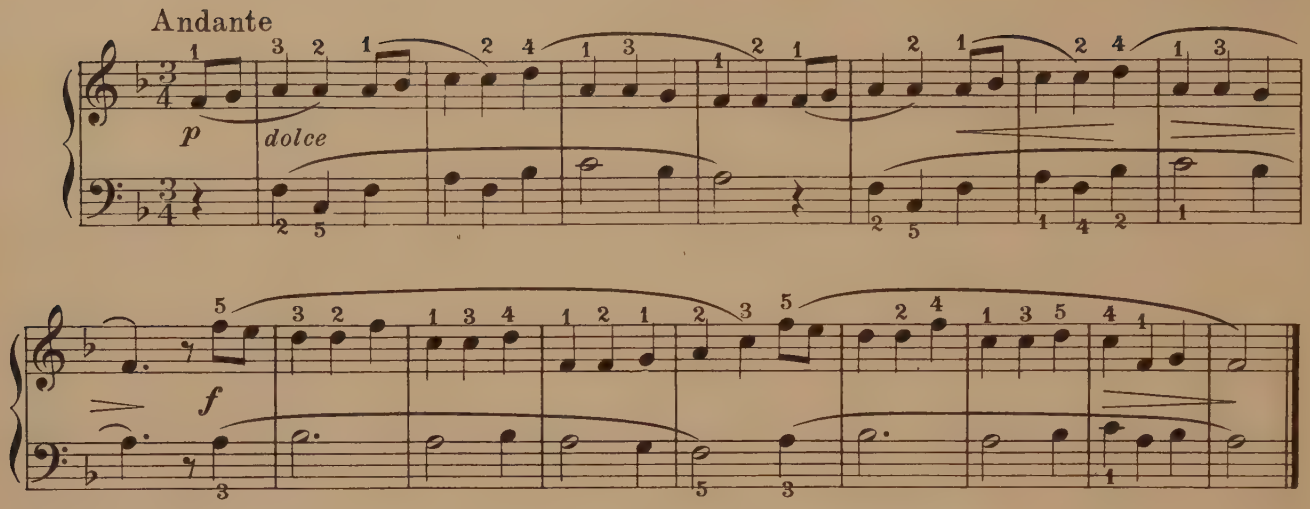


AN OLD SOUTHERN SONG



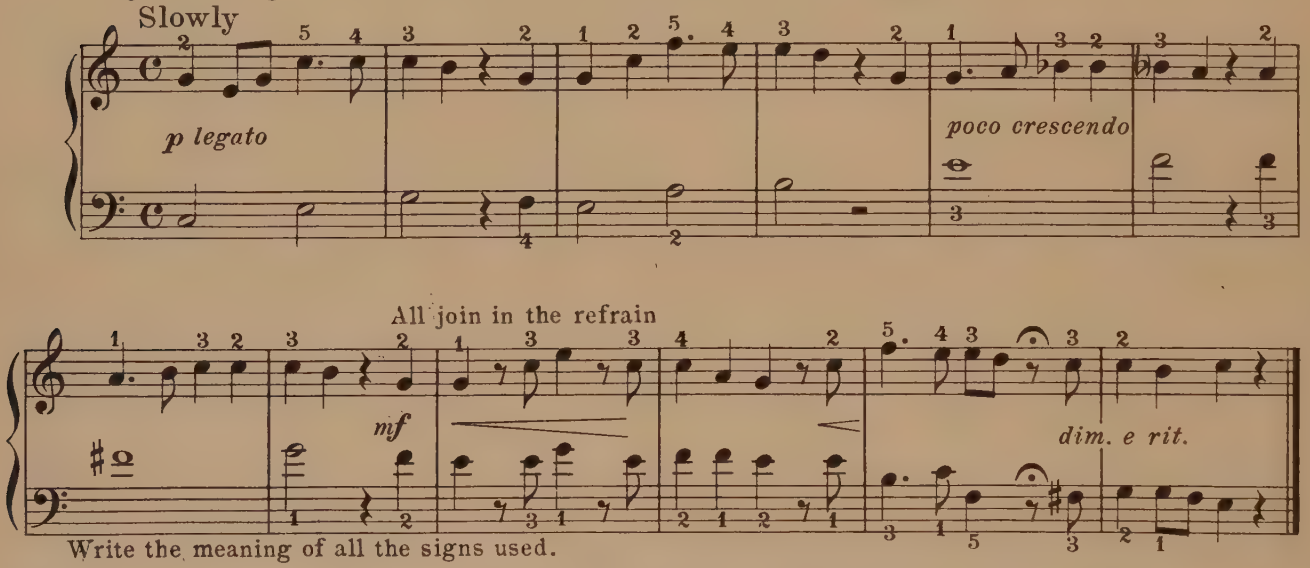
FROM AN OLD HYMN BOOK

GEO. F. ROOT



THE BOYS SING AN OLD FAVORITE

Johnnie sings the solo, and plays an accompaniment with one finger

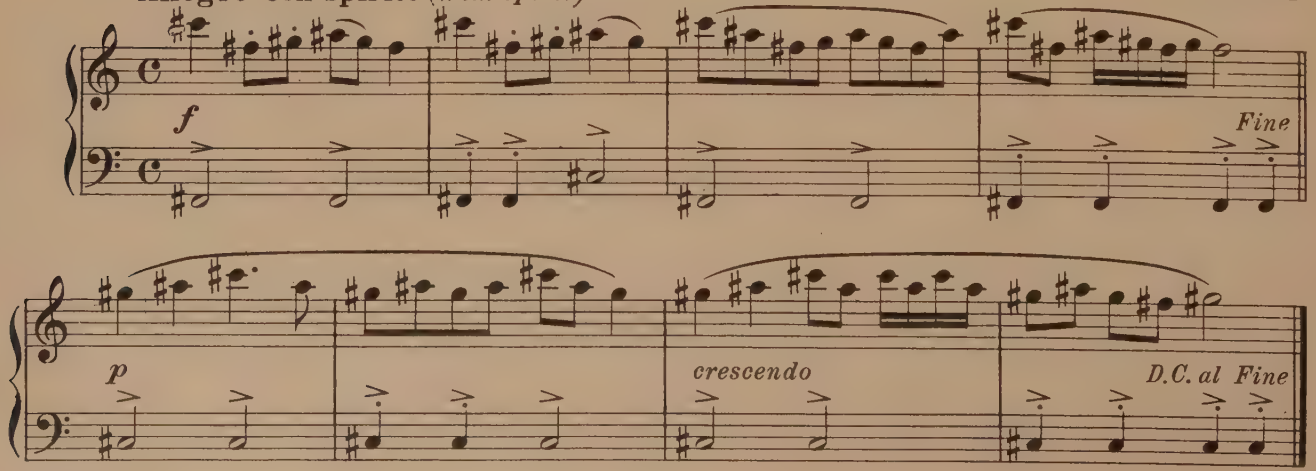


Write the meaning of all the signs used.

THE SCOTCH FIFE AND DRUM CORPS PLAYS A DANCE TUNE

Allegro con spirito *(With spirit)*

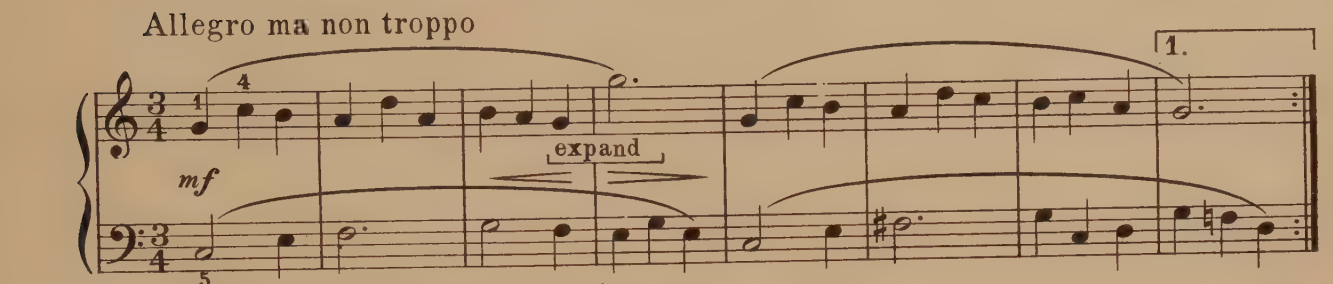
C. DENNÉE

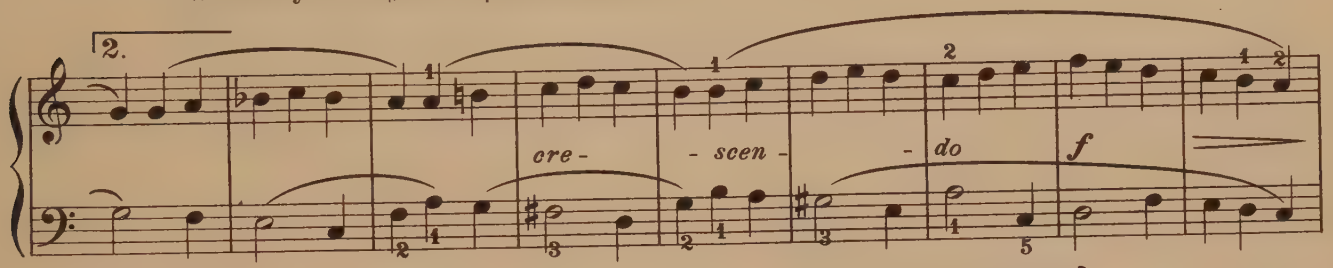


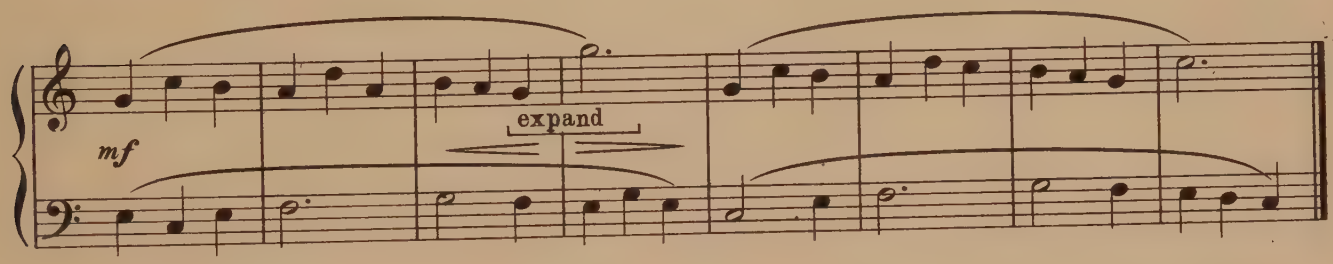
TWO DESCRIPTIVE PIECES

Introducing transient changes or modulations into different Keys

DOWN IN THE MEADOW THE GRASS IS SO GREEN

A. LOESCHHORN

What Keys do F♯ and F♮ make; B♭ and B?

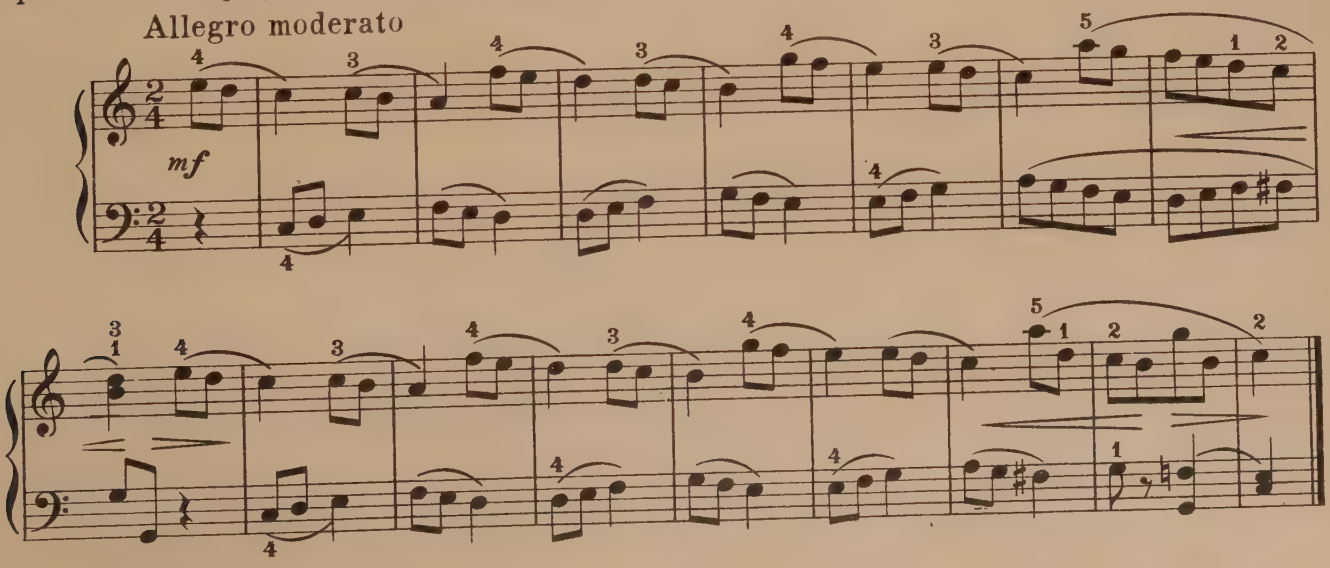


Key of A minor. Why?

KITTENS PLAYING

A little Scherzo

For finger substitution; also for phrasing – which results from the observance of the slurs. The piece is in C major; are there any Key changes, or modulations?

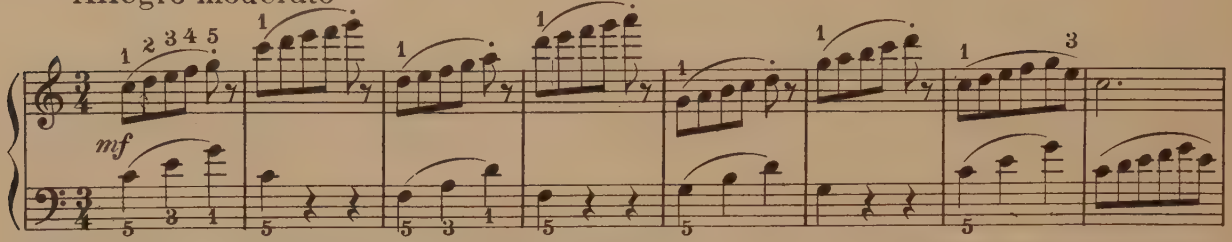
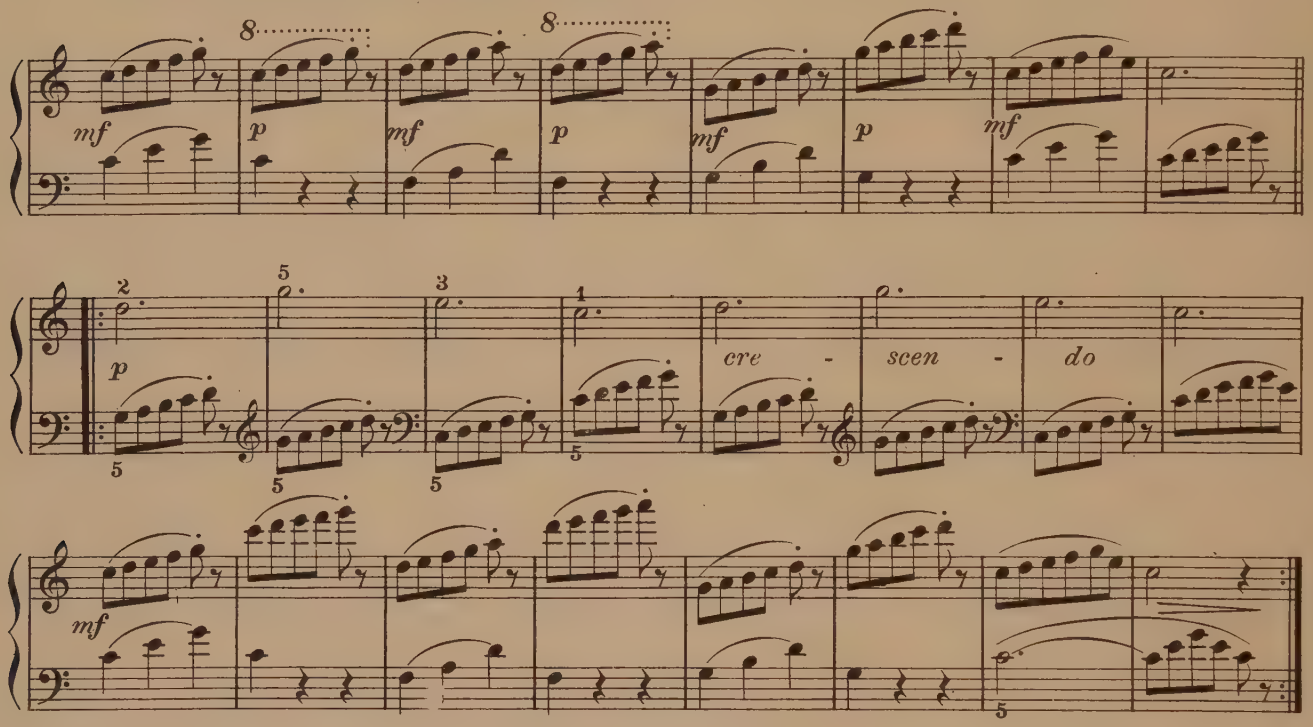
A. LOESCHHORN



The Juggler

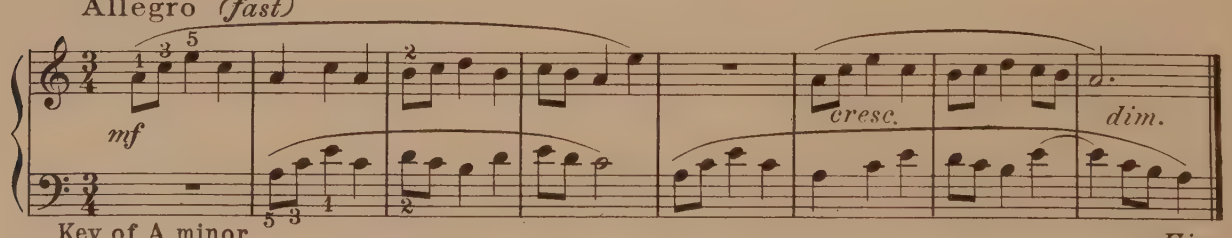
For Skill in Changing Keyboard Position

Continue practising until speed is acquired.

Allegro moderato

Observe slurs; remember what effect the staccato note has at end of slur and give the note the exact value indicated in first part of book.

Study

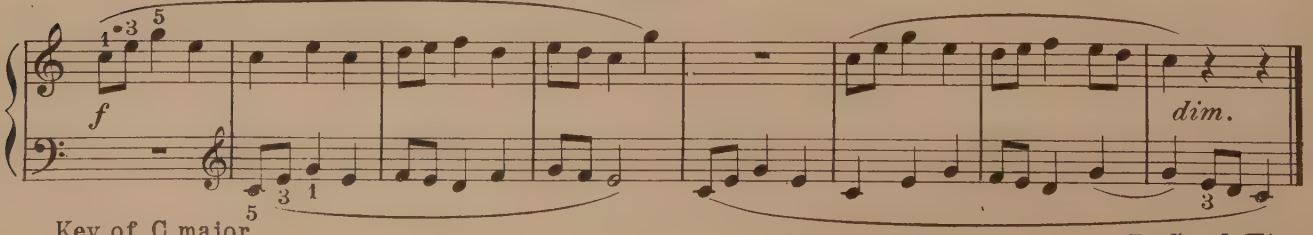
For independence between the hands

Practise for speed

Allegro *(fast)*

Key of A minor

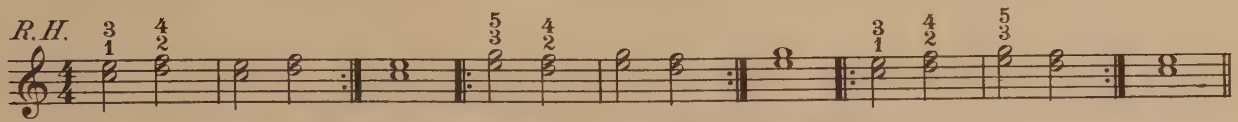
Fine

cresc. (crescendo) Increasing in strength

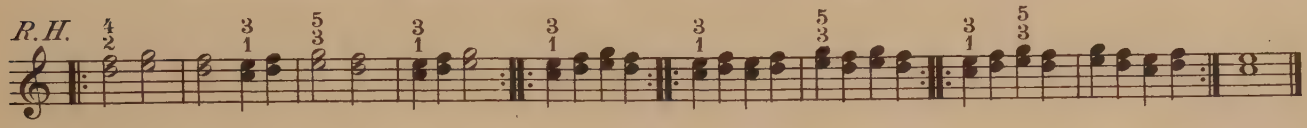
dim. (diminuendo) Decreasing in strength

Key of C major

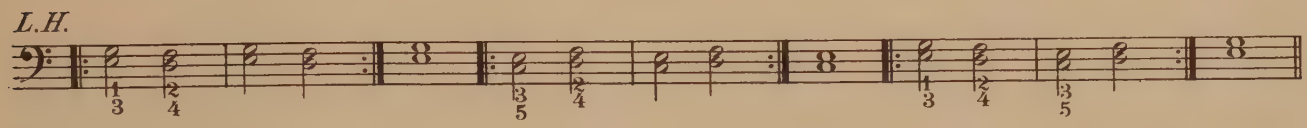
D. C. al Fine

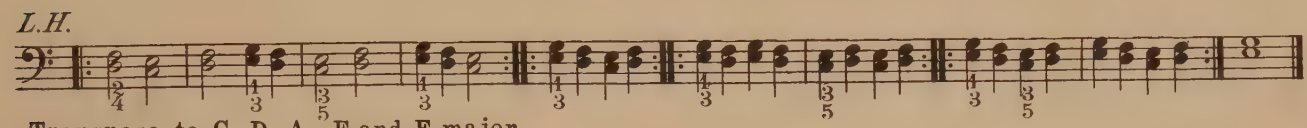
EXERCISES IN MOVING LEGATO DOUBLE NOTES (THIRDS)



Play the notes exactly together; practise also in quarter and eighth notes.



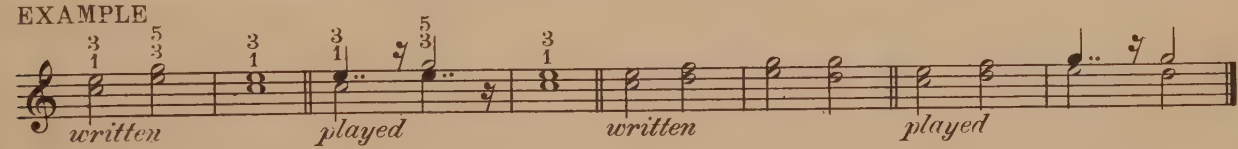
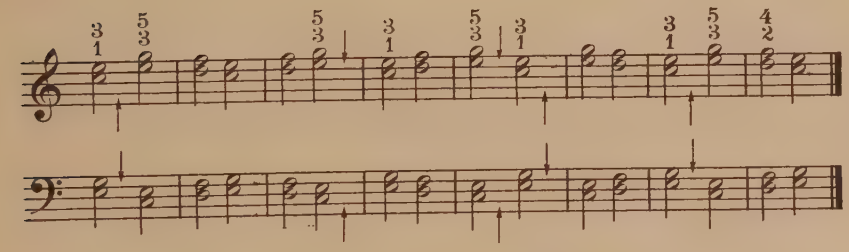




Transpose to G, D, A, E and F major.

If one of the notes is repeated in the next Third the finger must be released just before it is time to play.

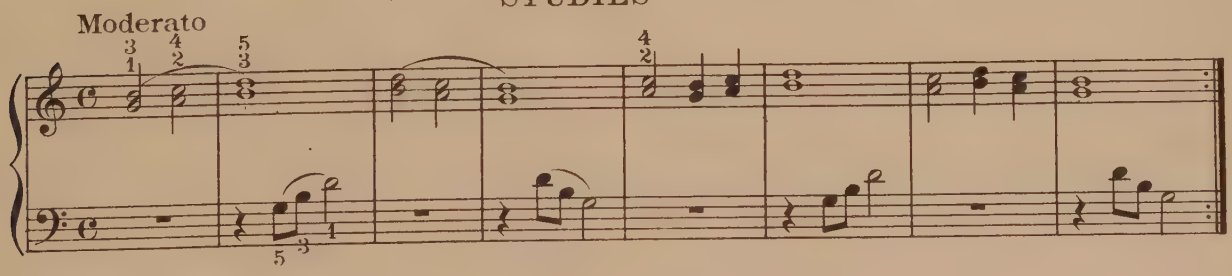
EXAMPLE



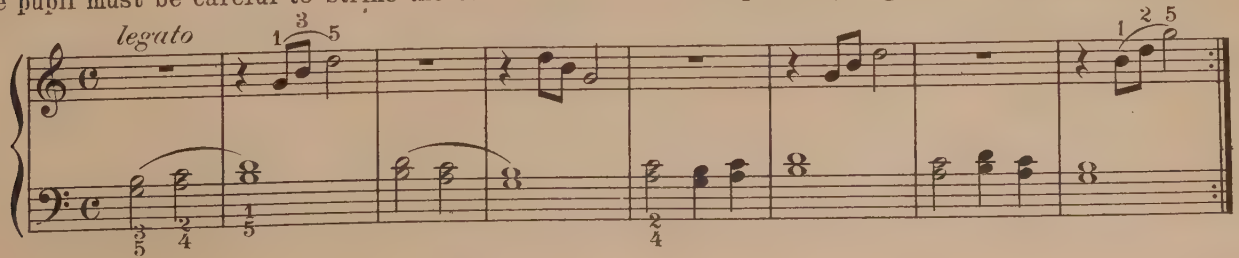
Practise continually until this point is thoroughly mastered; it is the basis of all legato playing in double notes.

Transpose also to G, D, A, E and F major.

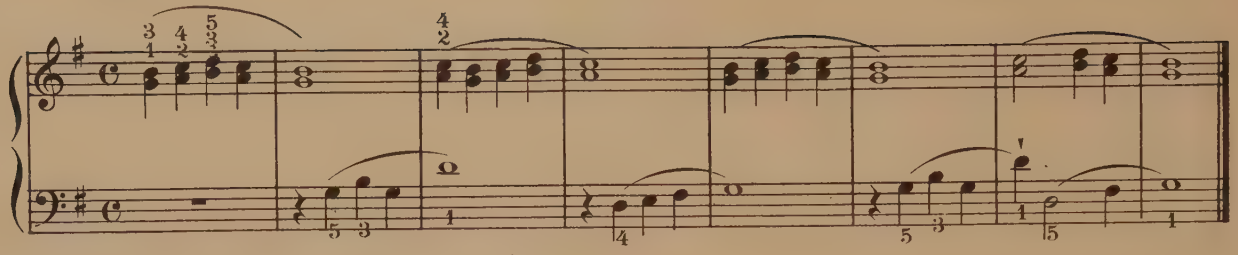
STUDIES

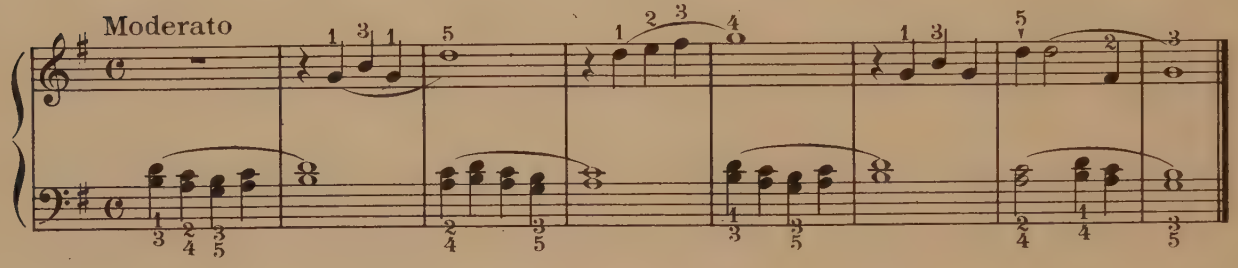


The pupil must be careful to strike the two notes of the thirds precisely together and play strictly legato.

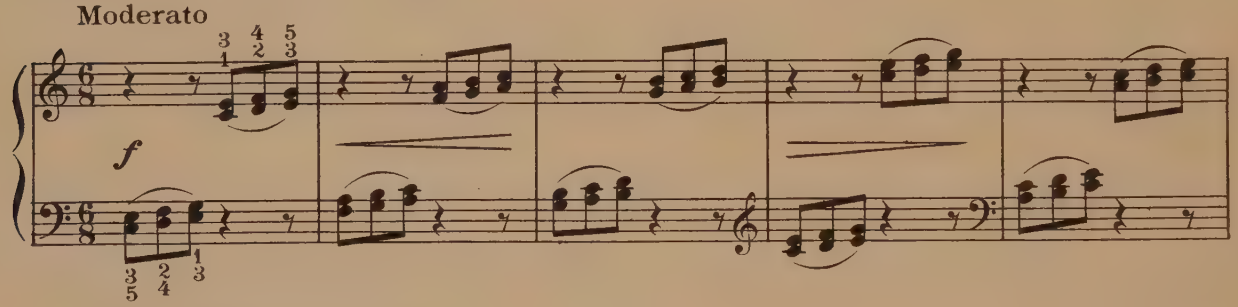
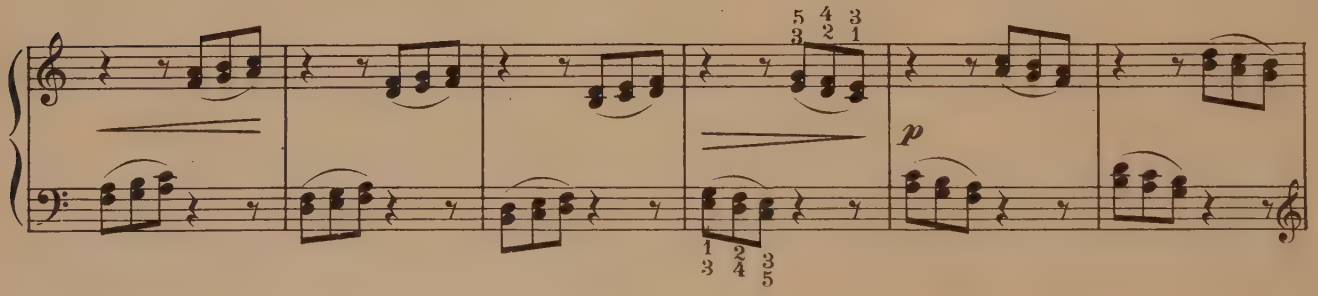
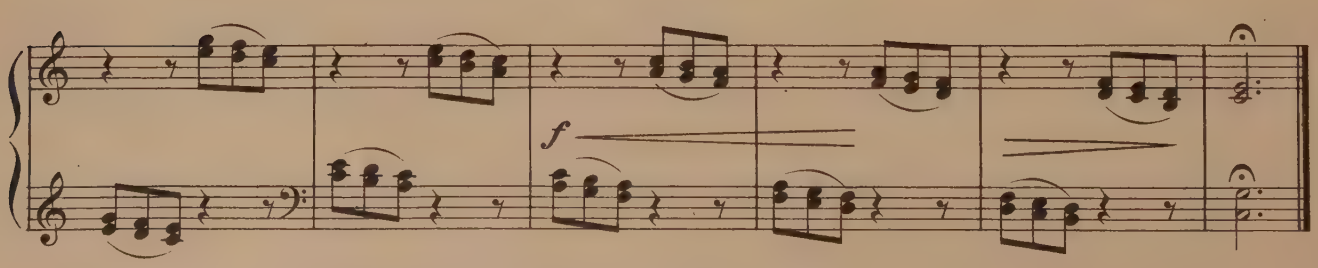


Moderato



Moderato

STUDY

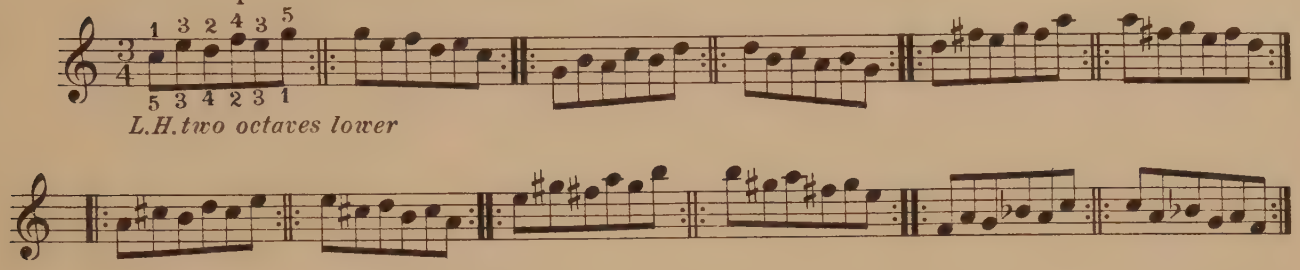
Practise very slowly and carefully

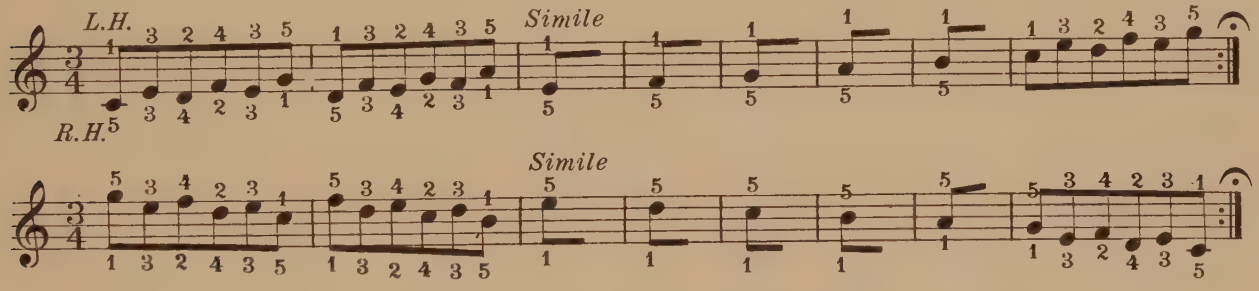
Moderato

Avoid straining or hand motion.

Continue practising this study until control and skill are attained

BROKEN THIRDS IN EIGHTH NOTES

These have been delayed until the pupil has acquired considerable control and equality in the fingers. In cases of talent above the average these may, at the discretion of the teacher, be taken up earlier.

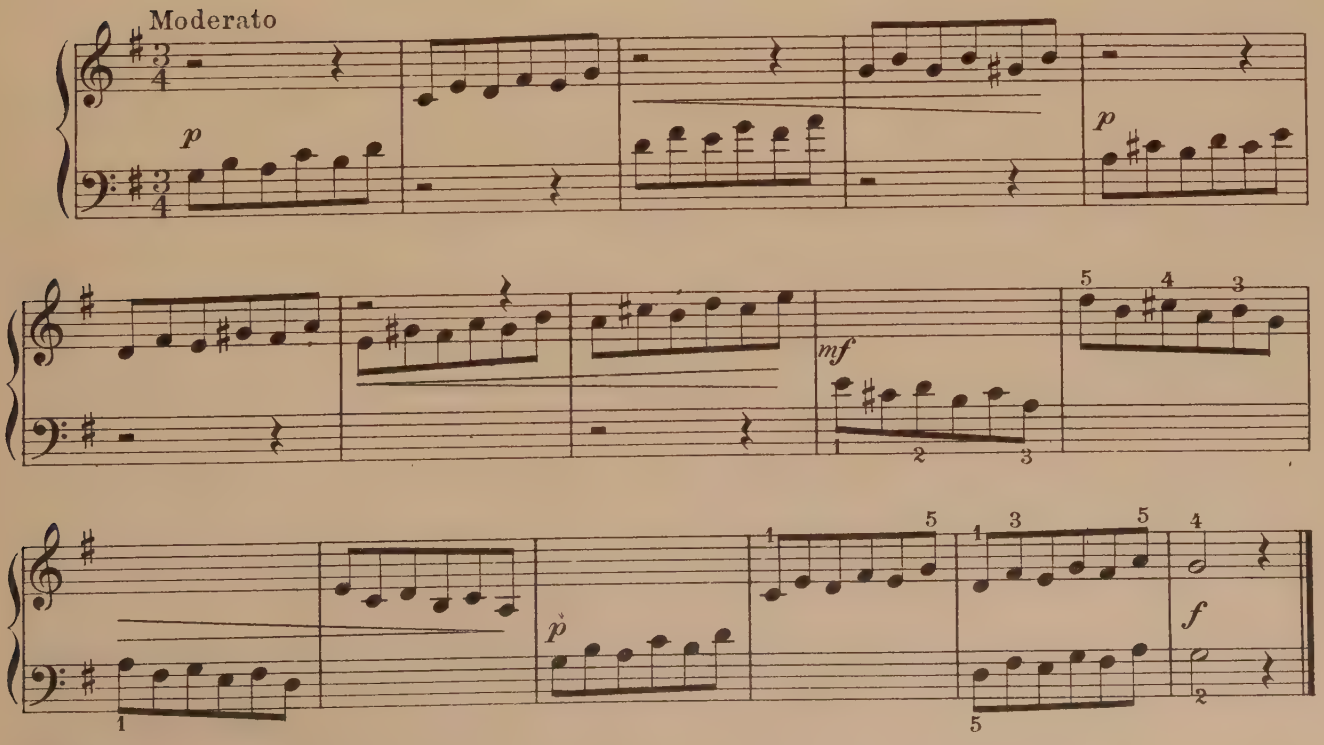
Name the "Keys" in which these exercises are written. Prove it!

Each repeat 30 times

PROGRESSIVE BROKEN THIRDS

Learn thoroughly in ascending, and in descending; then play in both directions without stopping.

TRAVELING THROUGH THE KEYS

Name the modulations and give reasons

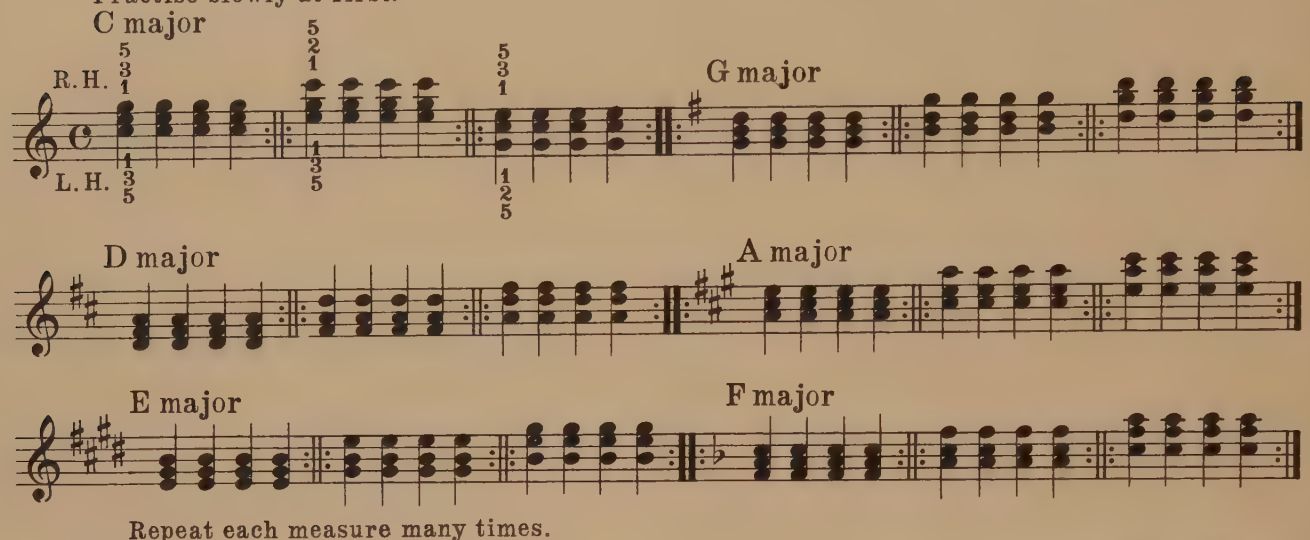
C. FREDRIC



Exercises In Repeated Triads and Inversions

in the easier major "Keys"

Practise slowly at first.



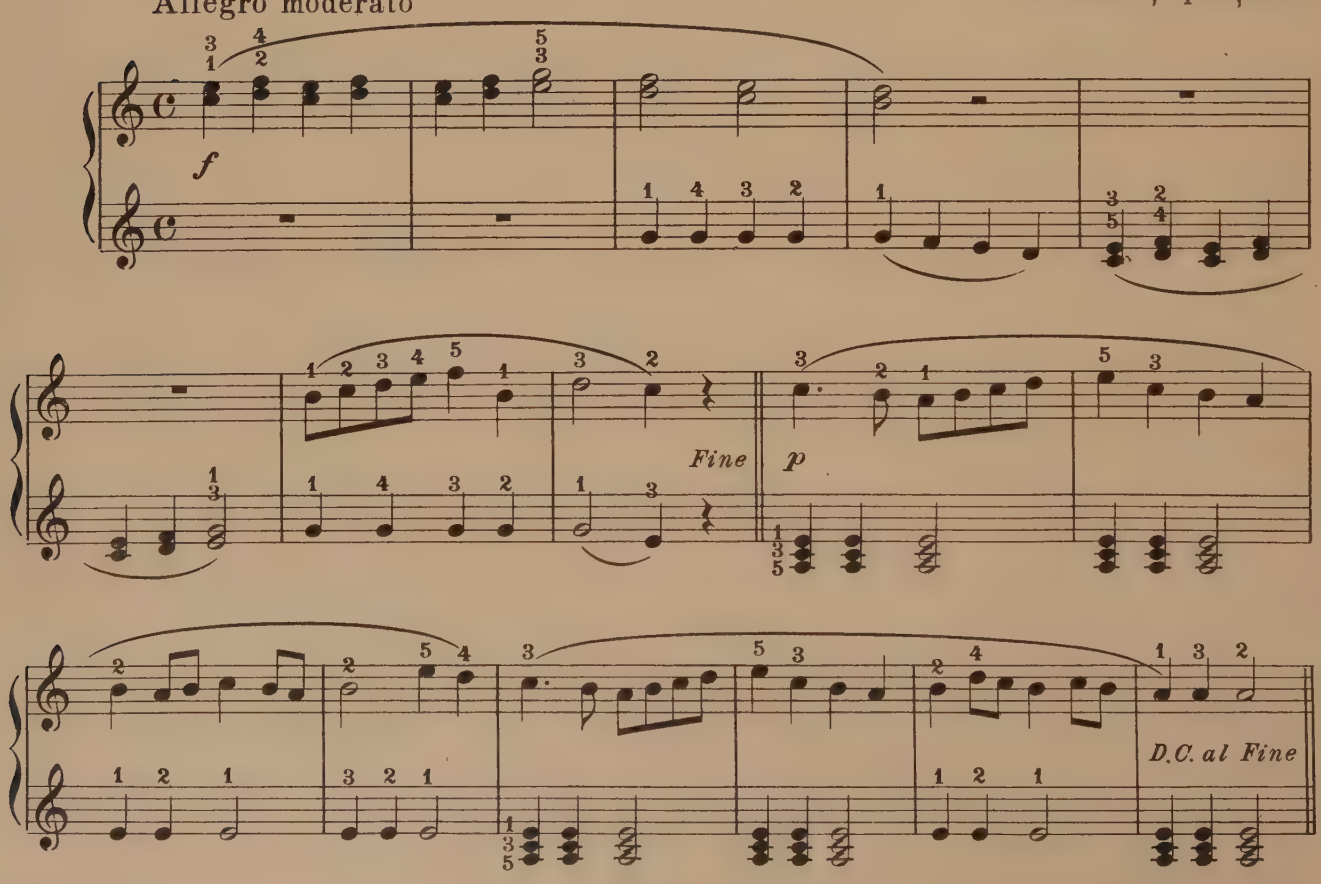
Repeat each measure many times.

When learned in quarter notes, play in *eighth notes,* two notes to a count at the same metronome speed as when played in quarter notes. Continue to play these daily. Learn each Key thoroughly before proceeding to the next. Slow but sure progress is the key to ultimate success as a pianist.

THE HAND-ORGAN

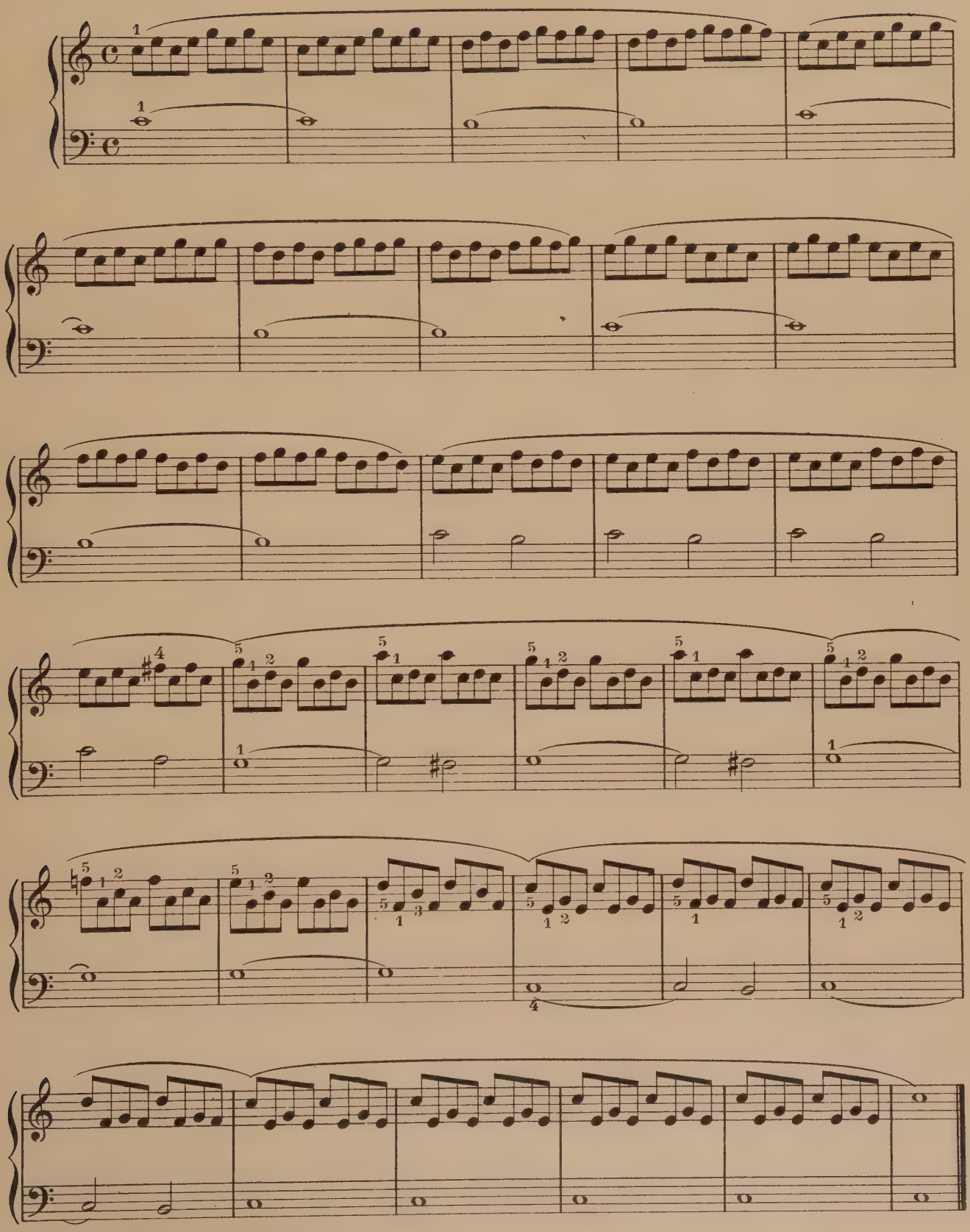
Introducing consecutive finger substitution

A. KRAUSE, Op. 25, No. 35



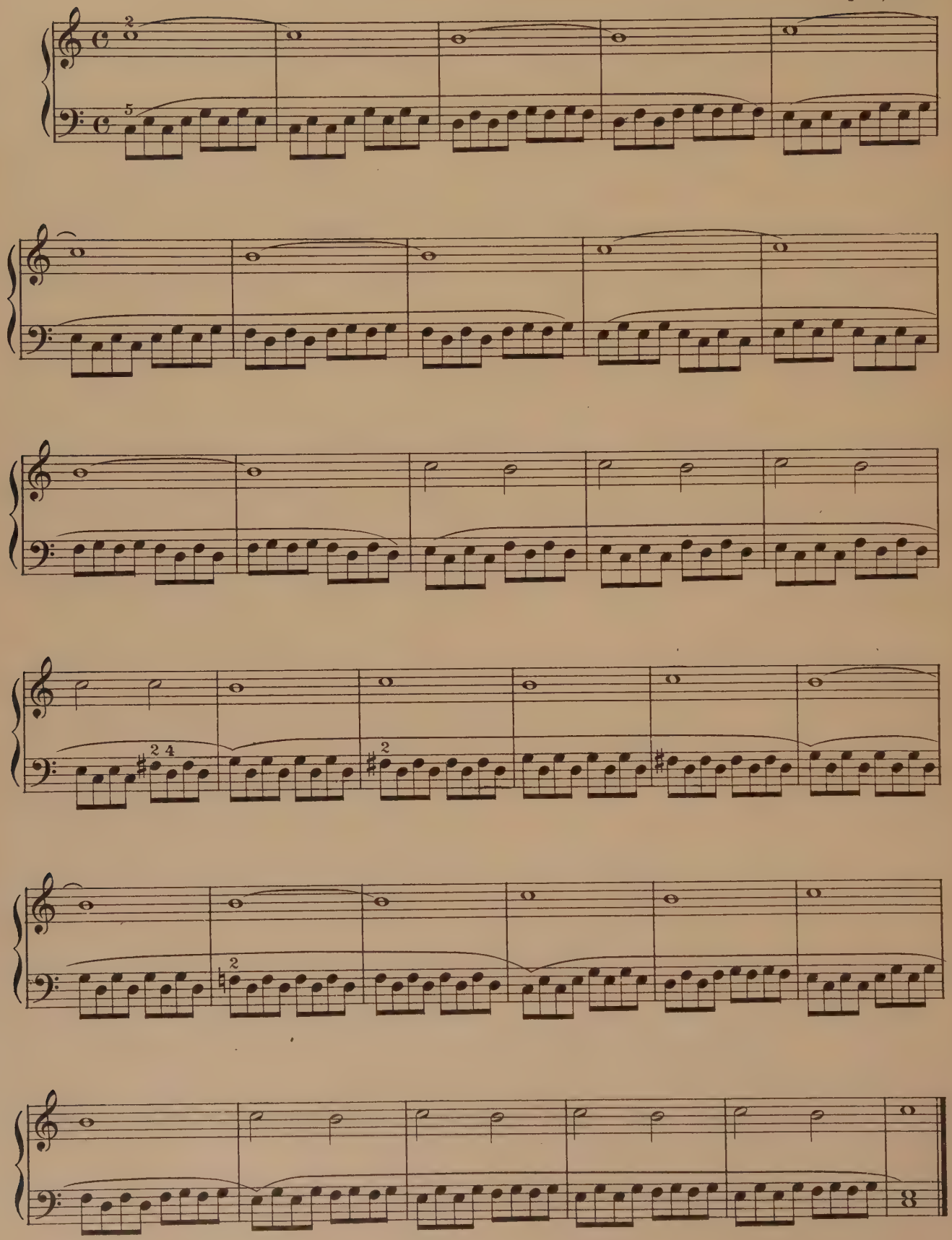
THIRD VELOCITY STUDY

C. GURLITT
Op. 83, No. 3



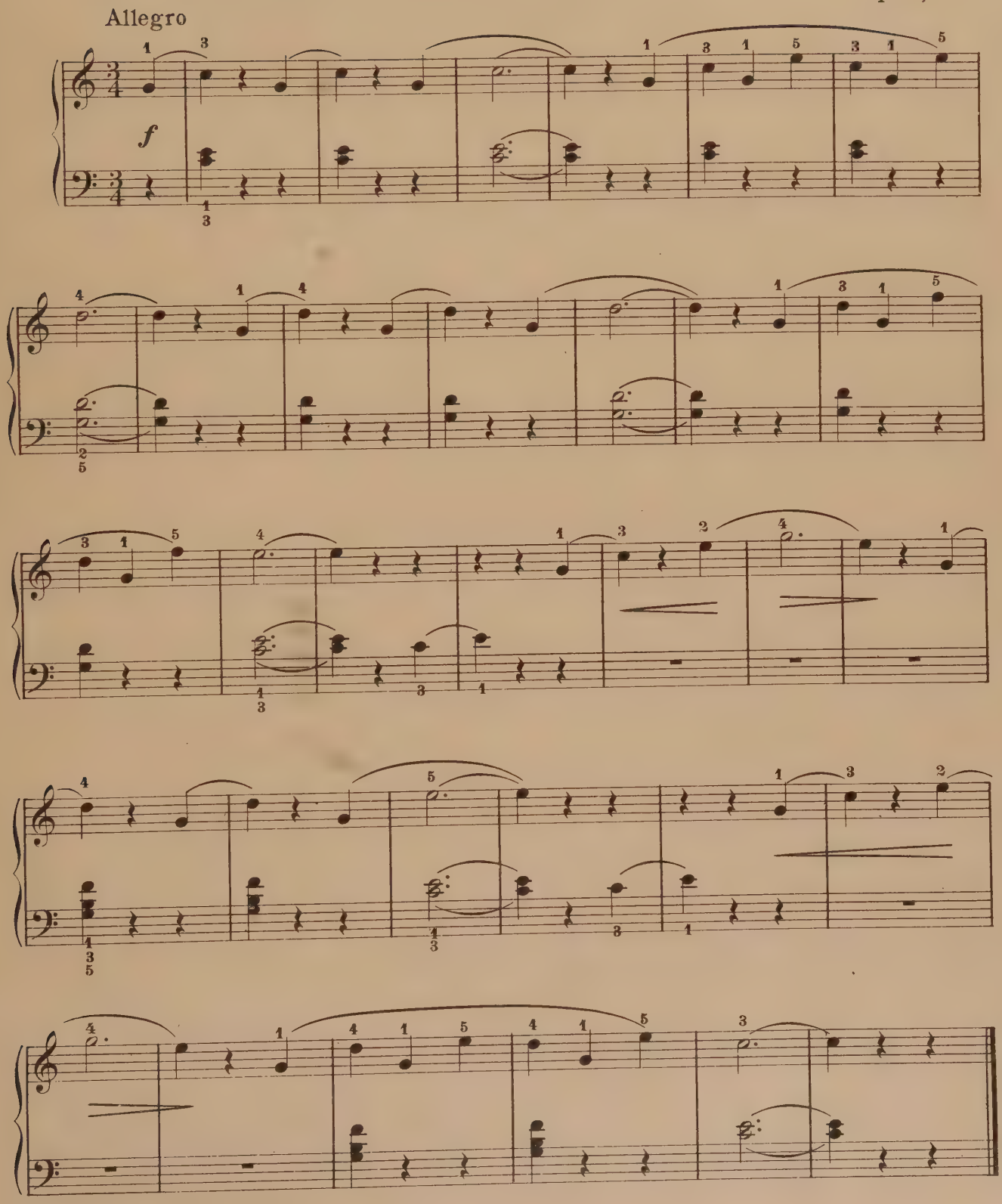
FOURTH VELOCITY STUDY

C. GURLITT
Op.83,№4.



THE CHASE

C. GURLITT
Op. 117, No. 15

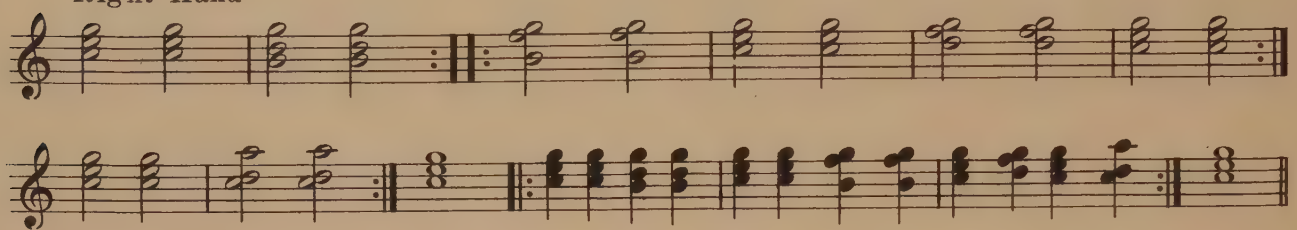


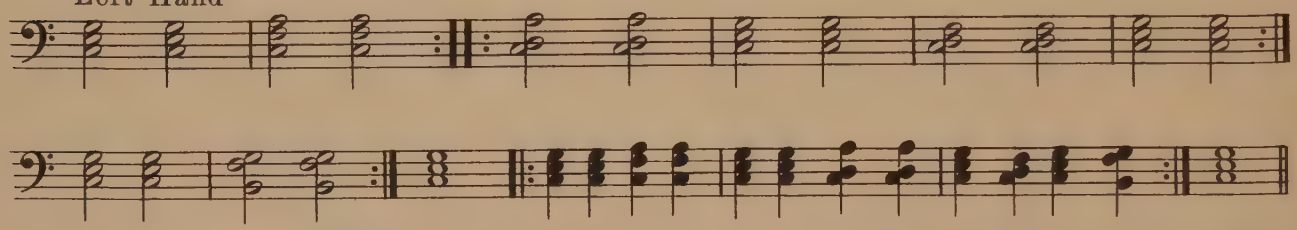
MIXED TRIADS IN CLOSE FIXED POSITION

Introducing triads other than simple fundamental forms.

These are played according to the instructions for double notes; hold the hand and fingers firmly in shape. Do not practise until previous exercises are mastered.

Right Hand



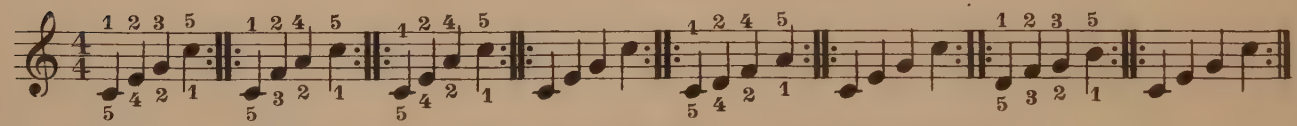
Left Hand

At first, repeat each measure many times; then play as written. Eventually play straight through omitting all repeats.

WIDE EXPANSION — BROKEN CHORDS

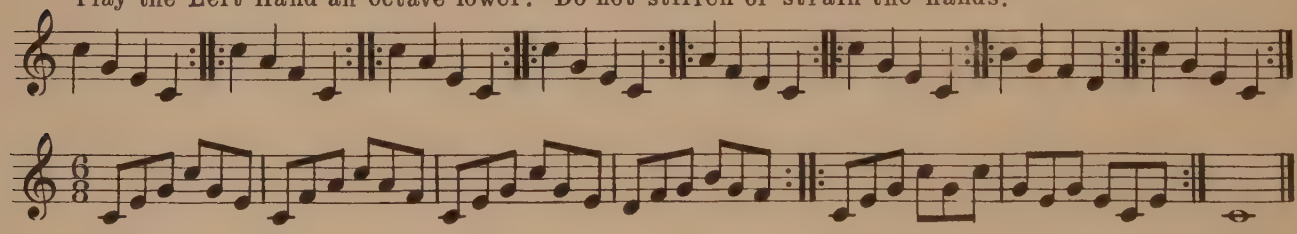
A full chord is obtained by adding to a triad, the interval of an octave. Thus, the chord of C major will contain four tones -- a Root (C), a Third (E), a Fifth (G), and an Octave (C). A broken chord, the first form of the arpeggio, results when the tones of a full chord are played in regular succession, one after the other. Play very slowly at first; write the fingering.

Do not attempt to play solid full chords until they appear in the Second Grade.

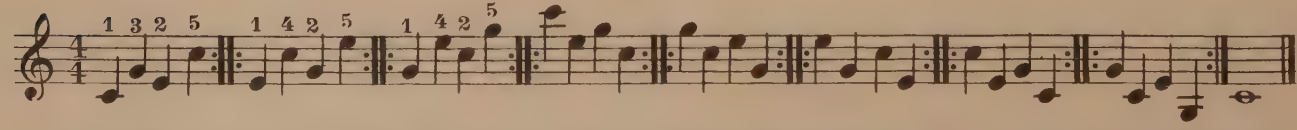
FIRST FORM OF THE ARPEGGIO



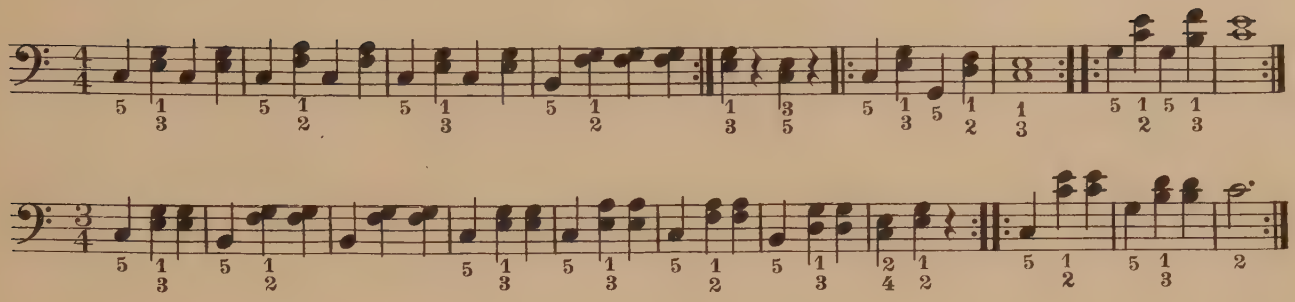
Play the Left Hand an octave lower. Do not stiffen or strain the hands.



SECOND FORM OF THE ARPEGGIO



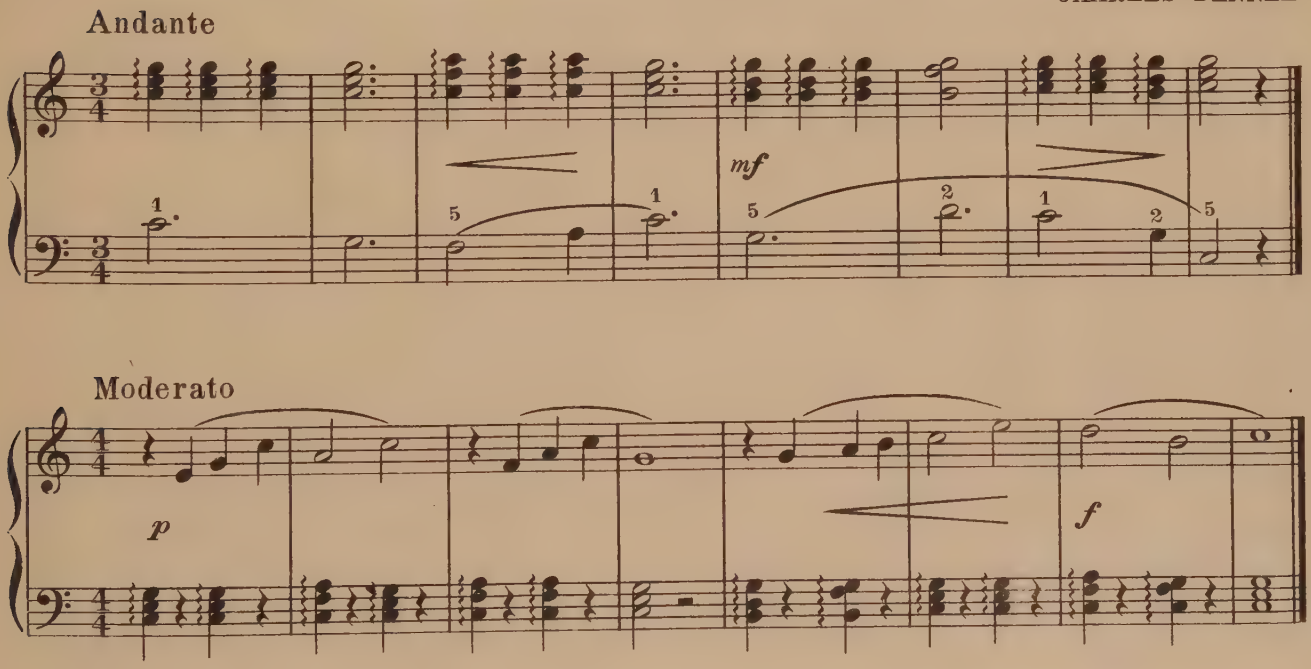
The fingers must lift high and strike with quickness and precision. Do not push the keys, or use the hand or arm to assist the fingers. Be sure that each finger lifts quickly the instant the next finger strikes at its key.

LEFT HAND ACCOMPANIMENT FIGURES

ROLLED OR ARPEGGIATED TRIADS

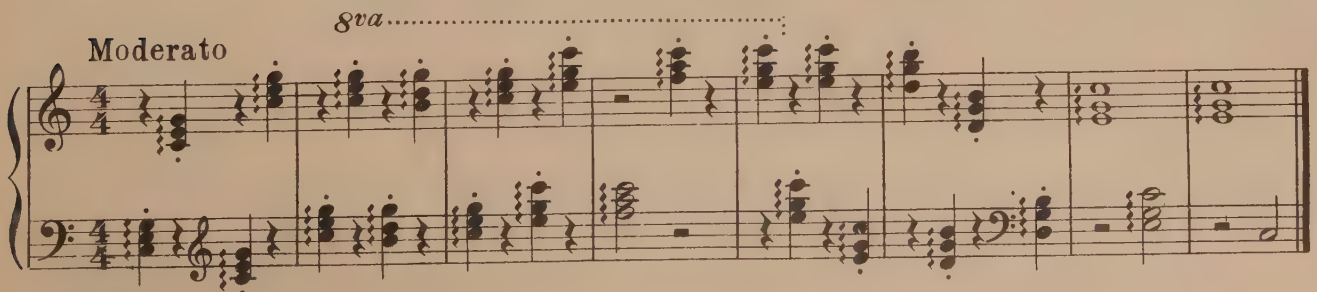
A special sign is required to distinguish between an arpeggiated triad and a broken triad. This sign indicates that the triad should be rolled or quickly broken from the lowest to the highest note. It is like the effect produced when chords are played upon a harp; hence the term arpeggiated or "harp-like" chords. In slow music, the triad is rolled a trifle slower.

TWO SHORT STUDIES IN ROLLED CHORDS

CHARLES DENNÉE

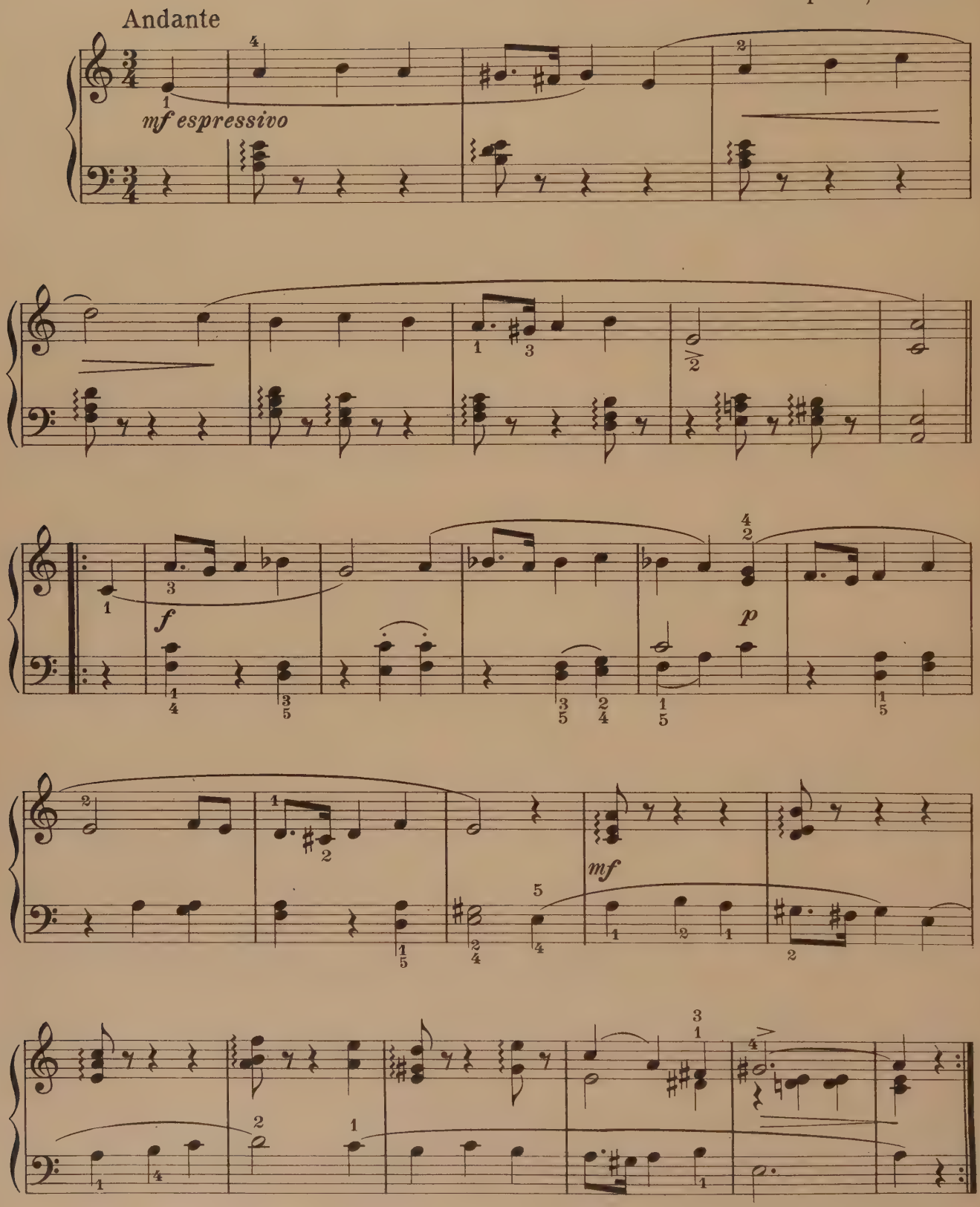


KEYBOARD SHIFTING – ROLLED TRIADS



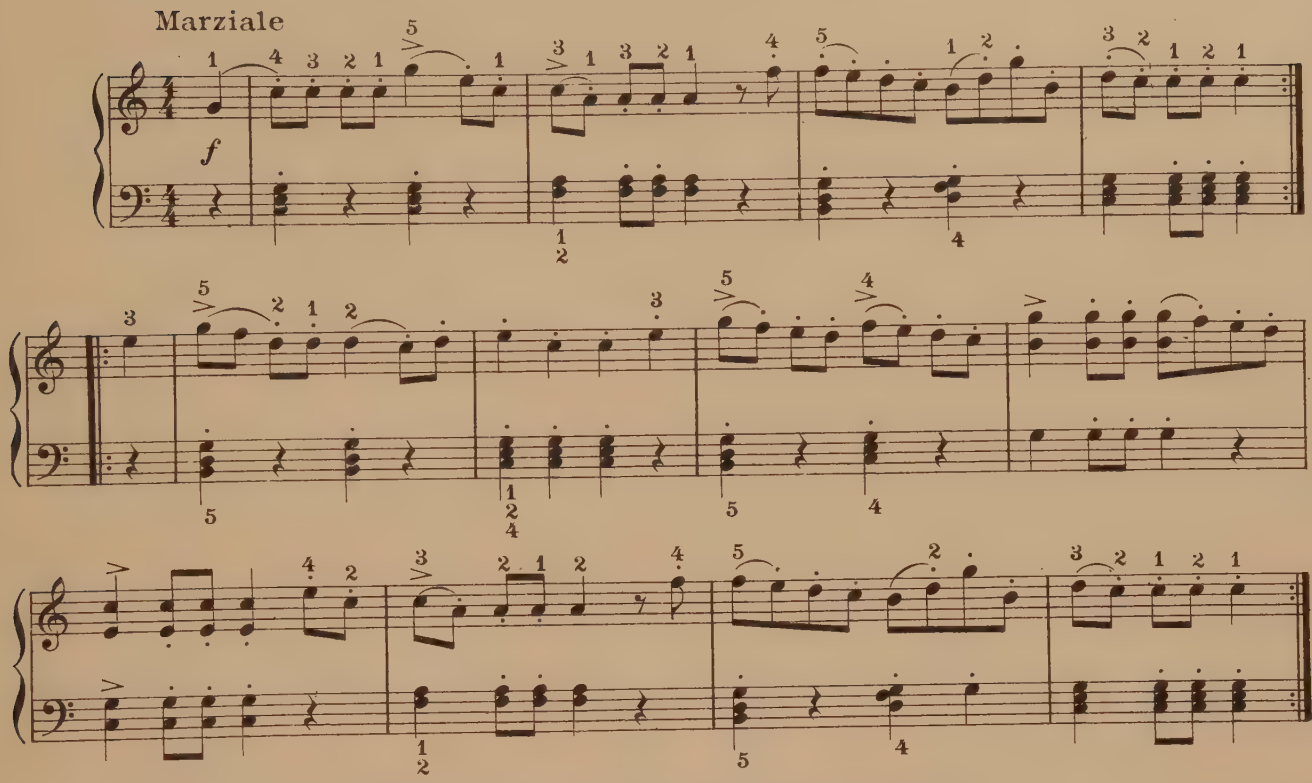
ROMANZE

CARL REINECKE
Op. 107, № 17



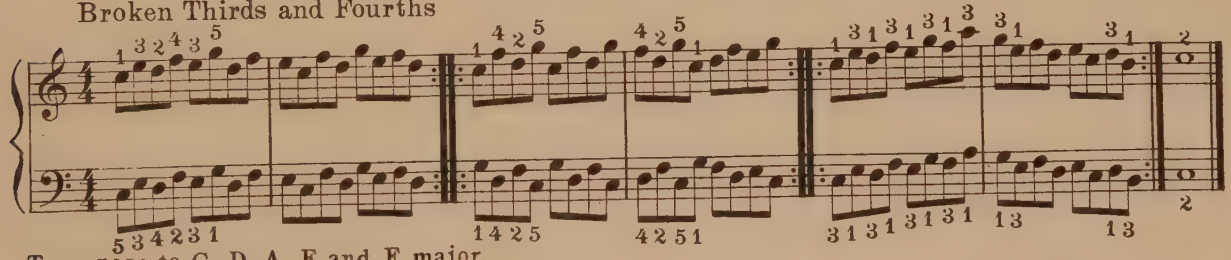
Song of the Hussars

For Practice in changing fingers on same key in Staccato playing

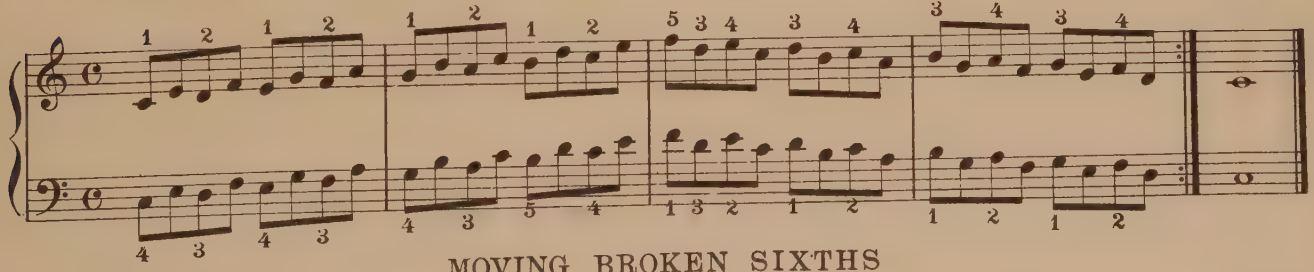


EXERCISES IN INTERVAL PLAYING

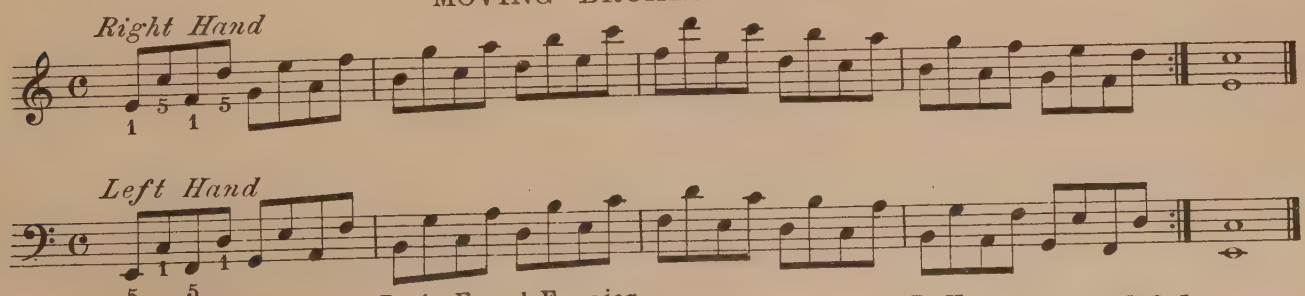
Broken Thirds and Fourths



Transpose to G, D, A, E and F major.



MOVING BROKEN SIXTHS



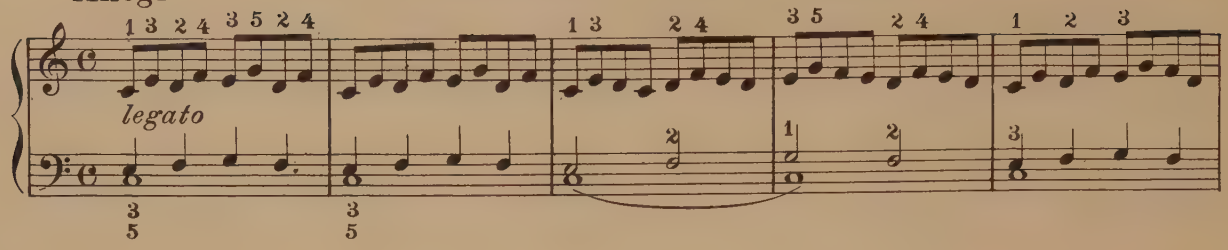
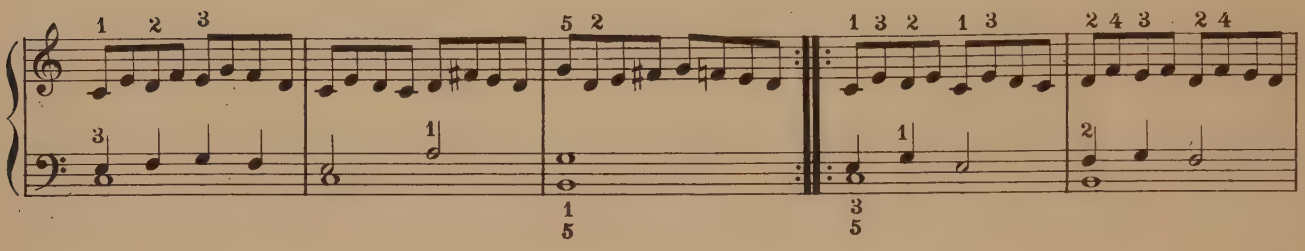
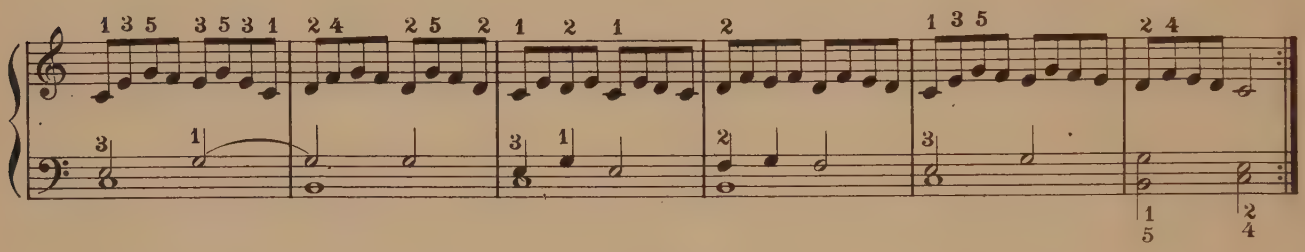
Transpose to G, D, A, E and F major.

Pupils with large hands may also practise this fingering: R. H. 1 4 2 5 | 1 4 2 5
L. H. 5 2 4 1 | 5 2 4 1

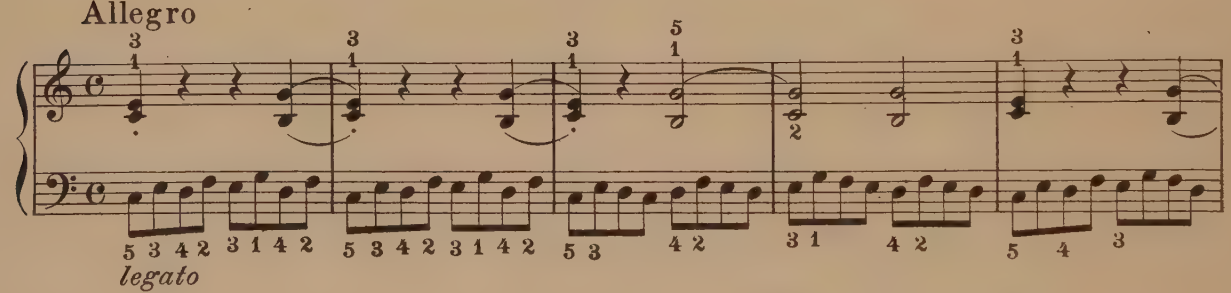
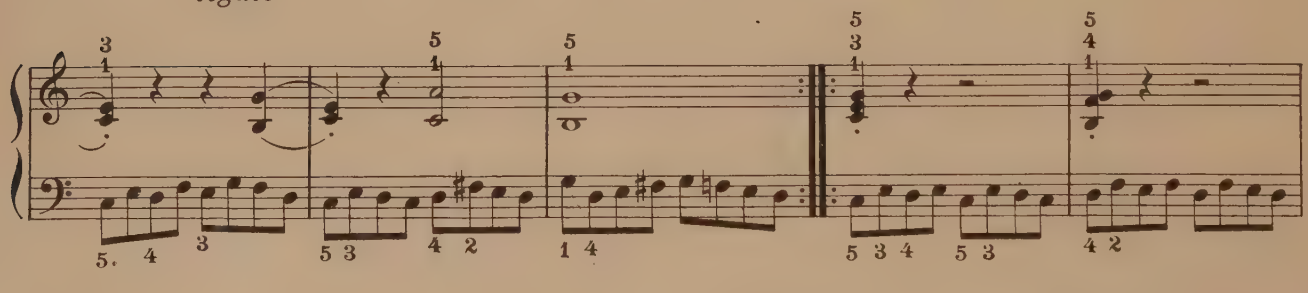
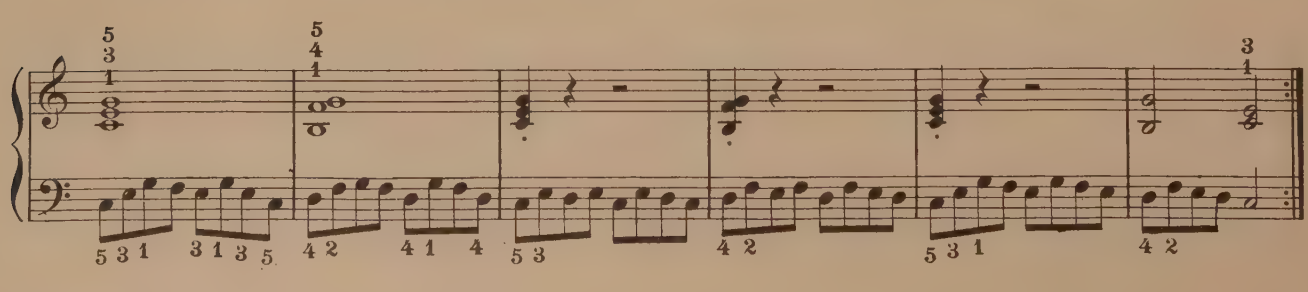
STUDY

For the application of Interval playing

Allegro

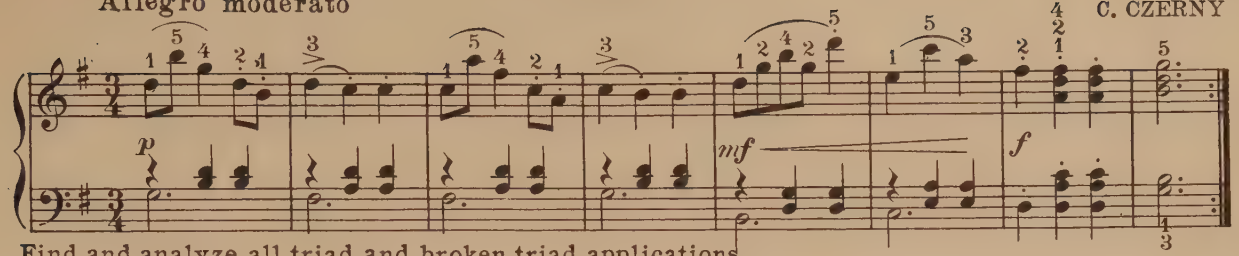


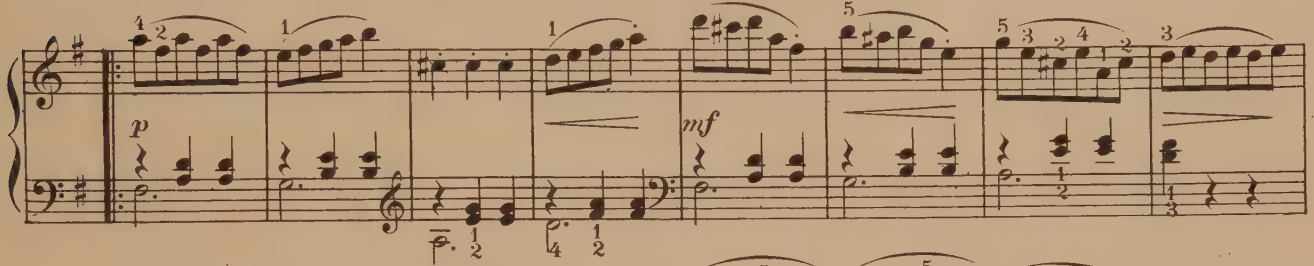
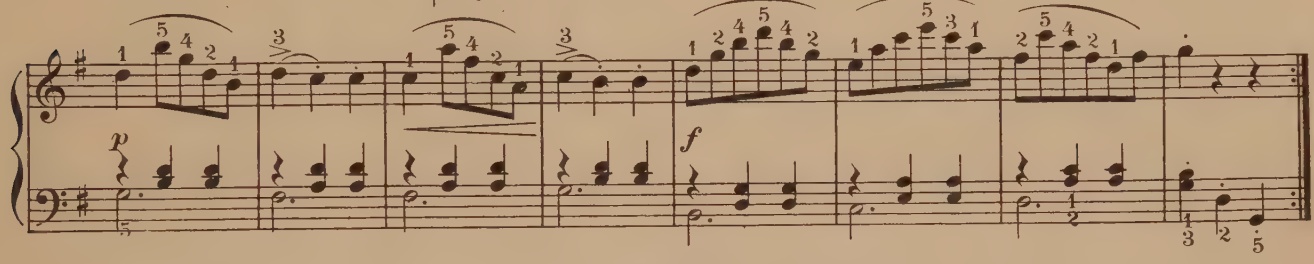
STUDY

Allegro

Mazurka

Allegro moderato

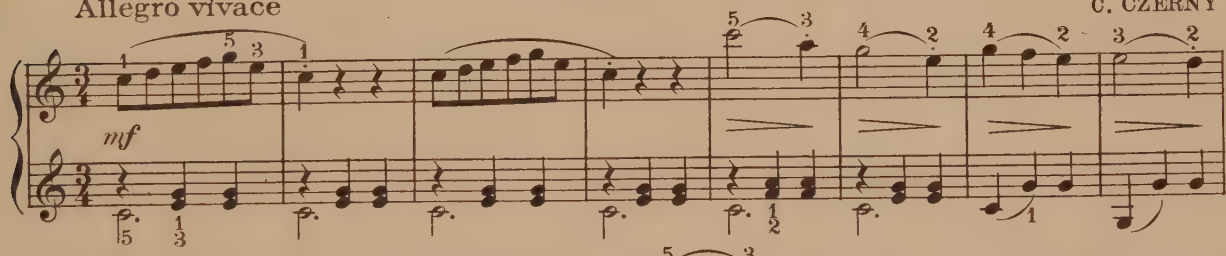
C. CZERNY

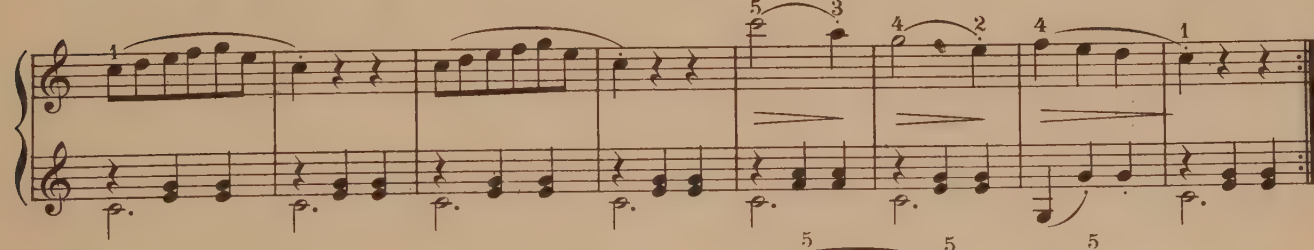


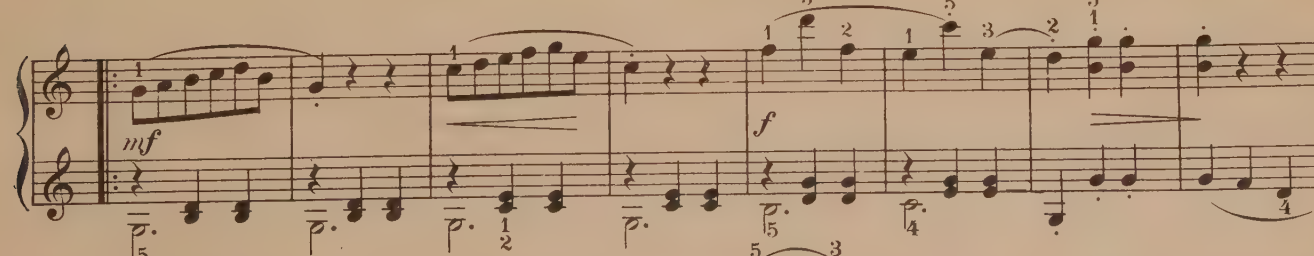
Find and analyze all triad and broken triad applications

Waltz

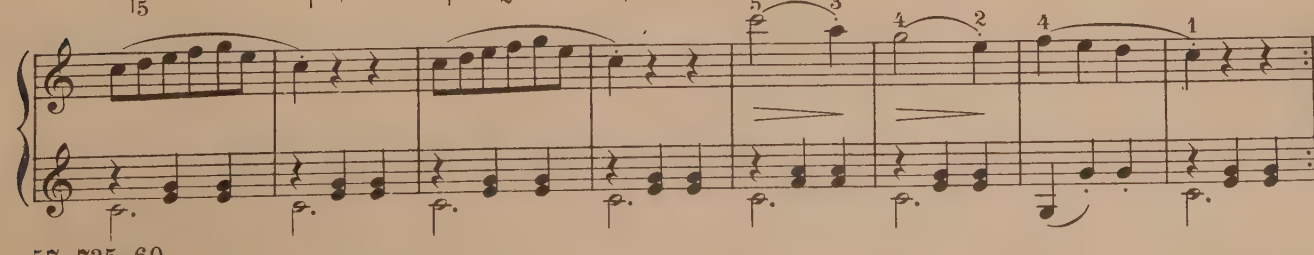
Allegro vivace

C. CZERNY



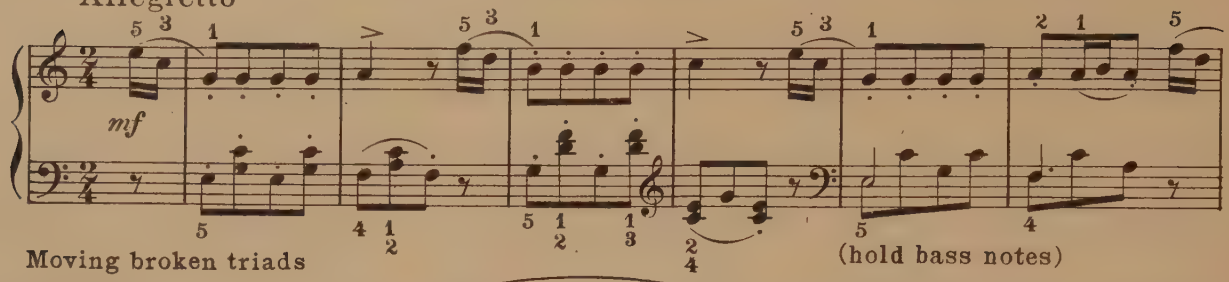
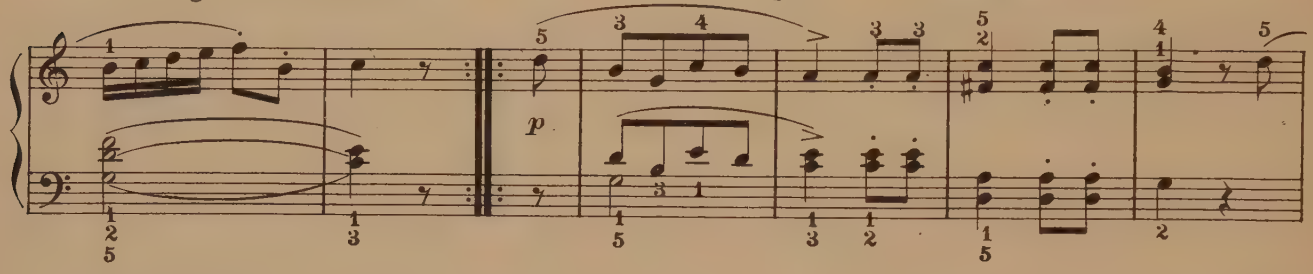
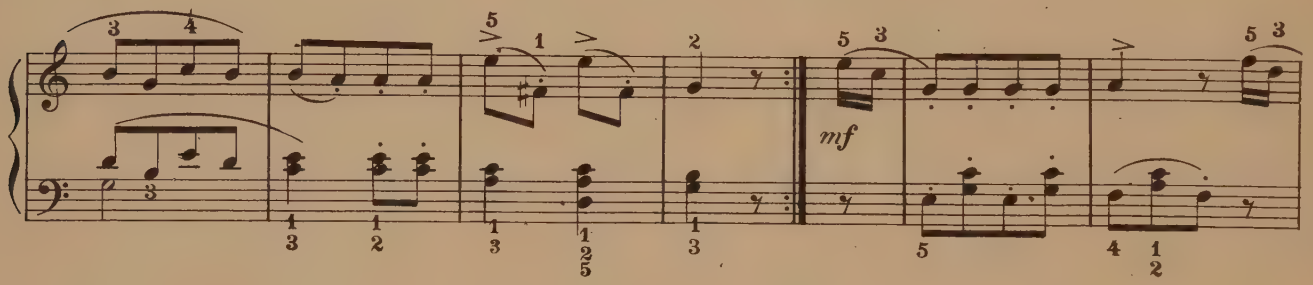
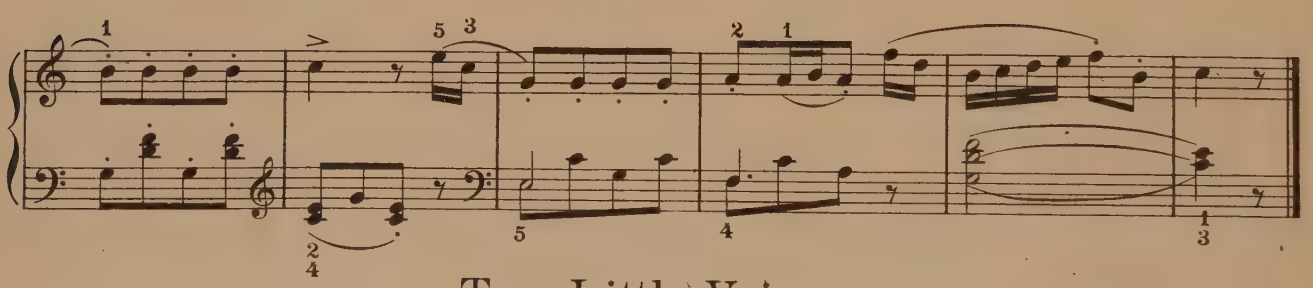






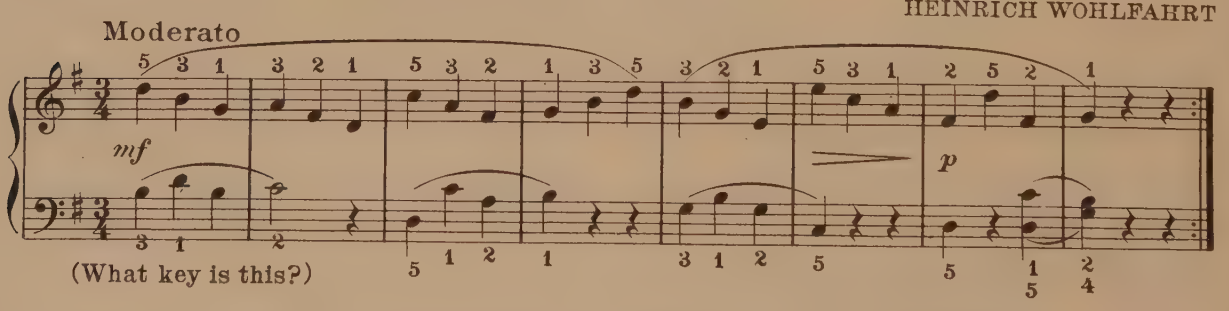
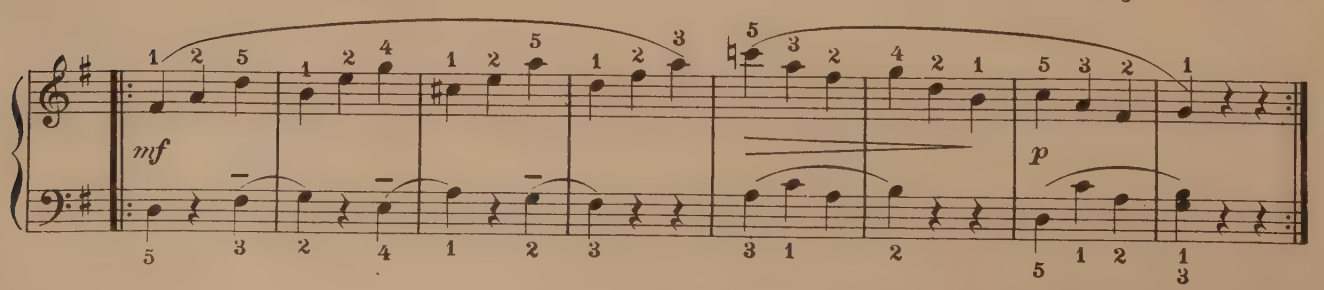
Happy Hours

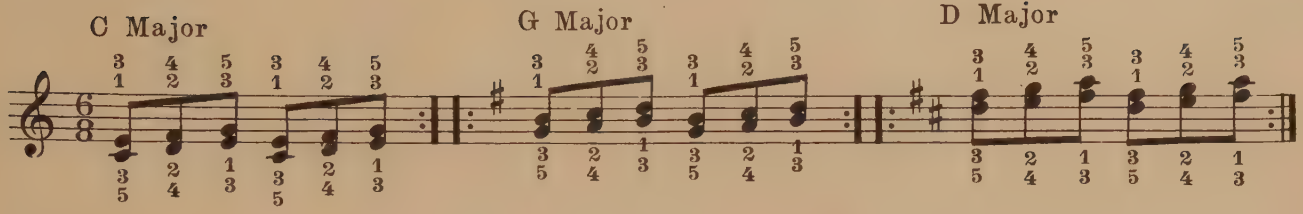
For Phrasing, Staccato, and Changing Keyboard Position in L. H. chords

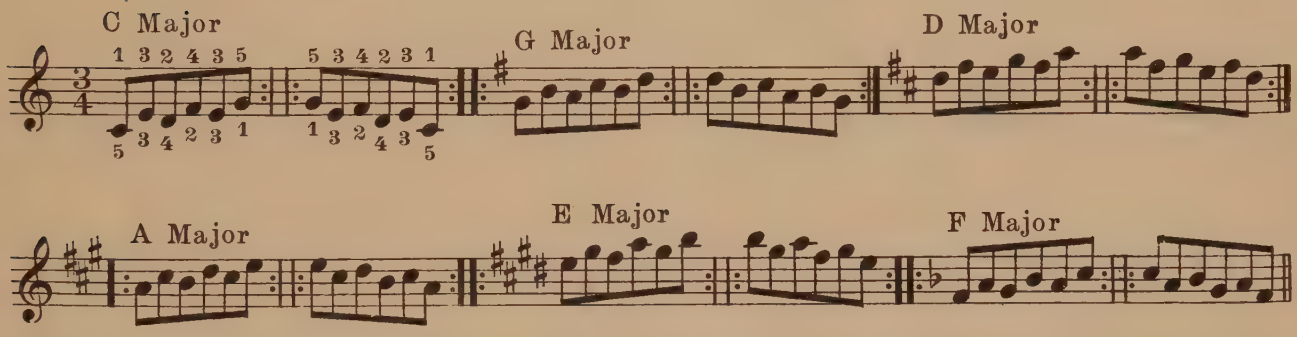
Allegretto



Two Little Voices

HEINRICH WOHLFAHRT

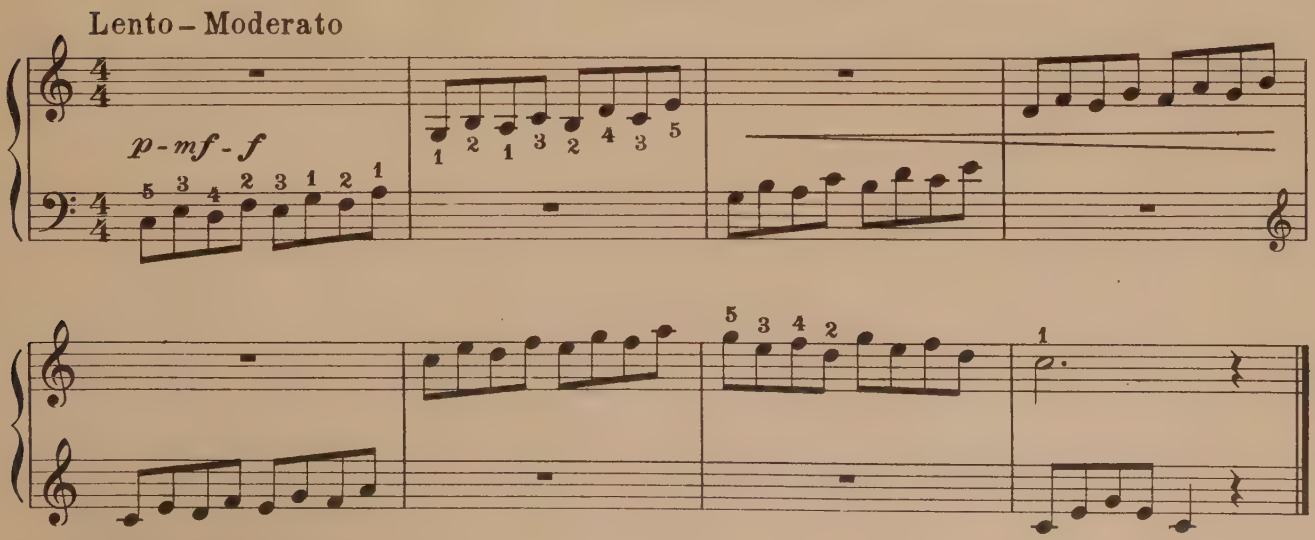
Moderato

THIRDS IN EIGHTH NOTES

In the easier major Keys

Repeat 20 times. Also play in reverse order of the notes: $\frac{5\ 4\ 3\ 5\ 4\ 3}{3\ 2\ 1\ 3\ 2\ 1}$

MOVING BROKEN THIRDS

Also play the reverse order of the notes. Practise with each hand alone. Do not play the hands together until the early part of Grade 2.

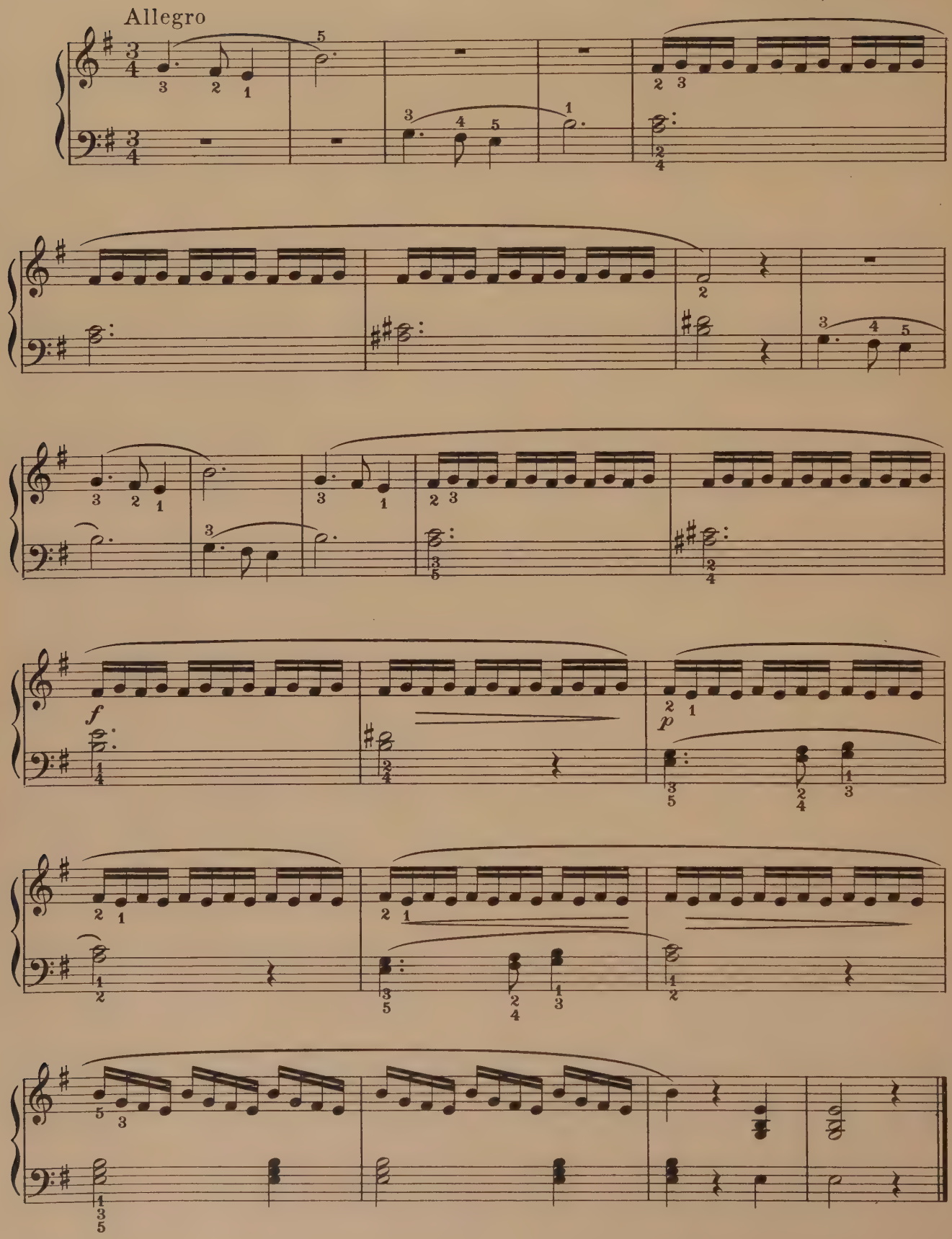
The playing of double notes is a technical problem which can be mastered only through patient and persistent practice. Ability to play the notes together, and to attain speed and fluency in moving pairs of fingers, is a goal which every serious-minded pupil should endeavor to reach.

STUDY IN BROKEN THIRDS



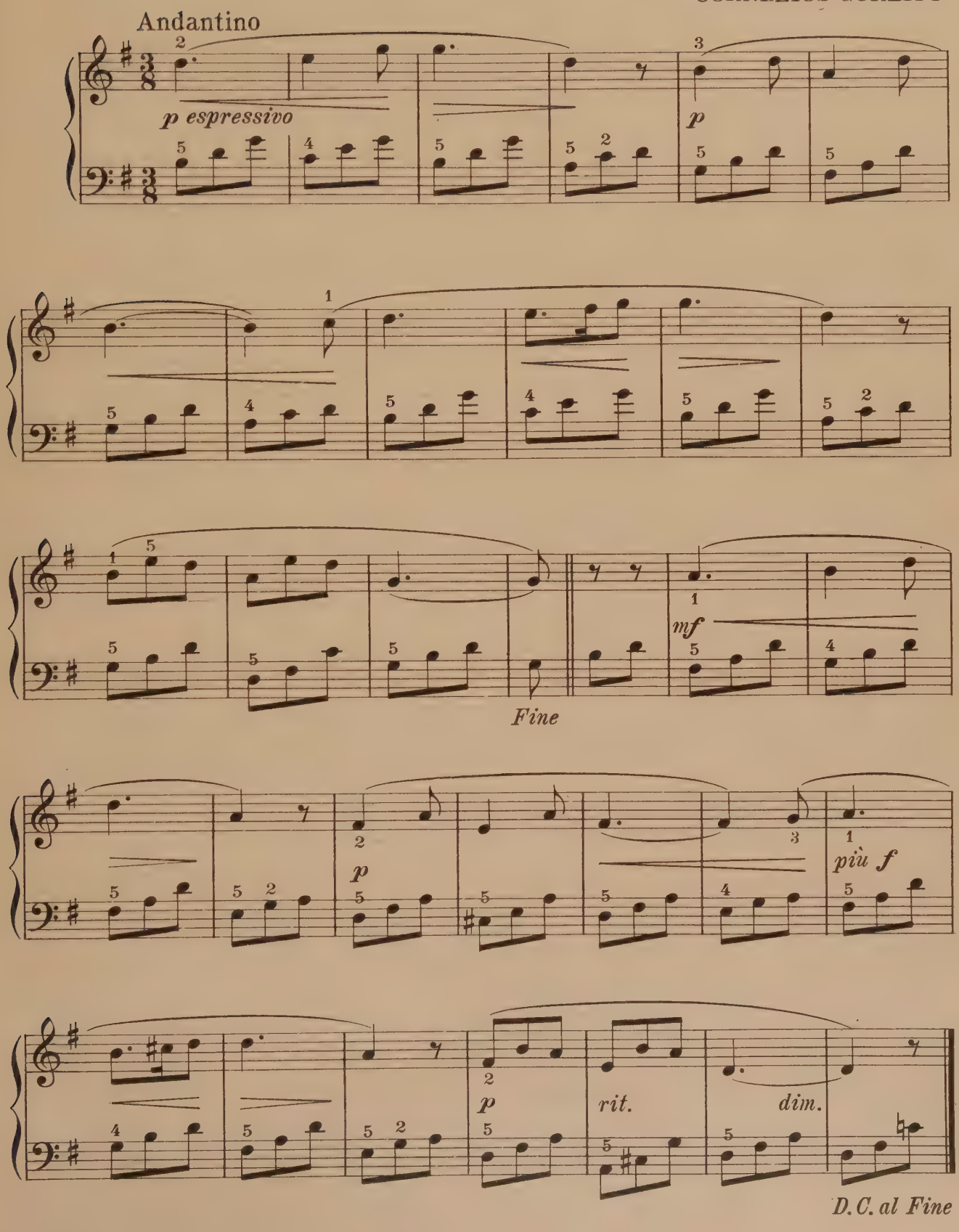
STUDY IN TRILLS AND MOVING THIRDS

A. KRAUSE, Op. 25, No. 42



SONG WITHOUT WORDS

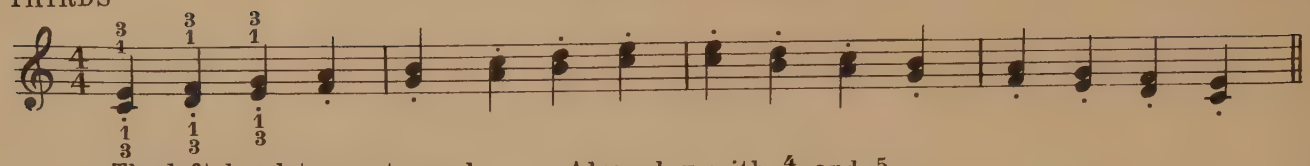
CORNELIUS GURLITT



STACCATO MOVING DOUBLE NOTES

For developing an easy wrist action

THIRDS

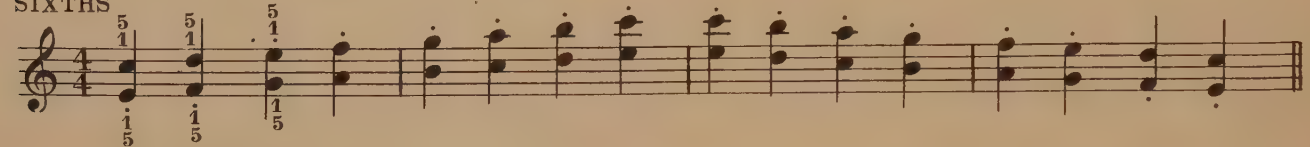


The left hand two octaves lower. Also play with $\frac{4}{2}$ and $\frac{5}{3}$

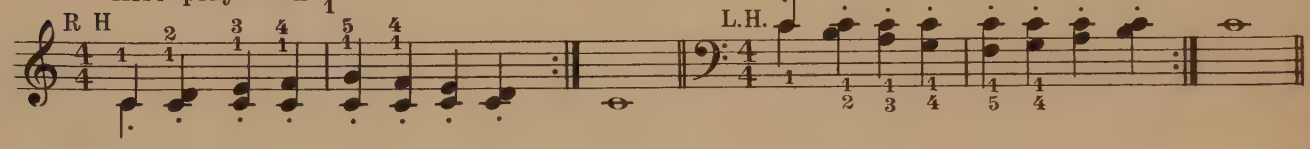
FOURTHS

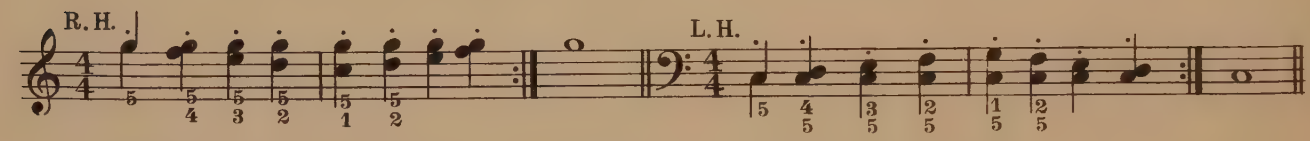
Also play with $\frac{5}{2}$

SIXTHS



Also play with $\frac{4}{1}$

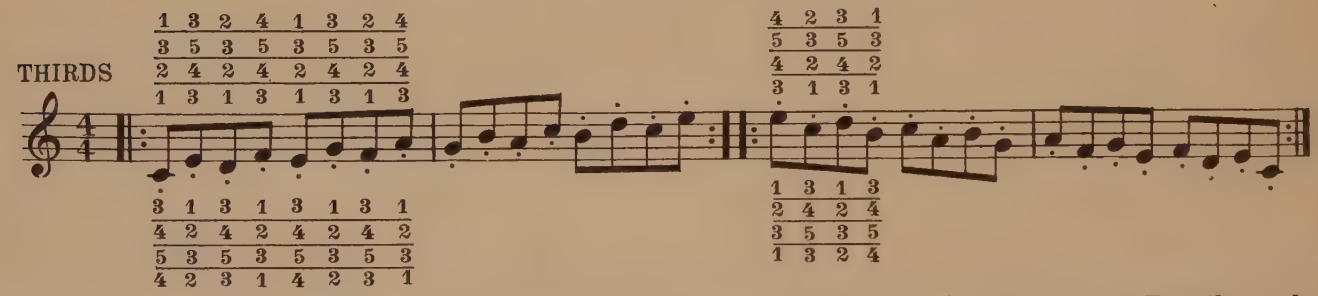




Name all of the intervals. Also practise with a portamento touch.

STACCATO BROKEN DOUBLE NOTES

THIRDS



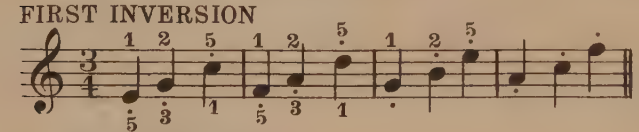
Practise broken Fourths, and broken Sixths, using the fingering as in the staccato Fourths and Sixths. These broken note exercises should also be played very legato, with precise finger action. Use all the fingerings. The intervals of a Fourth do not sound well when played consecutively up the scale, but they afford excellent practice for the weaker fingers.

STACCATO BROKEN TRIADS

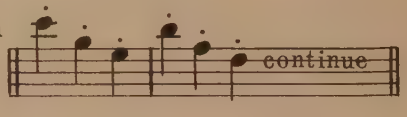
First and Second Inversions

These combine intervals of a Third and a Fourth.
Apply the following exercises to triads built on G, D, A, E, F.

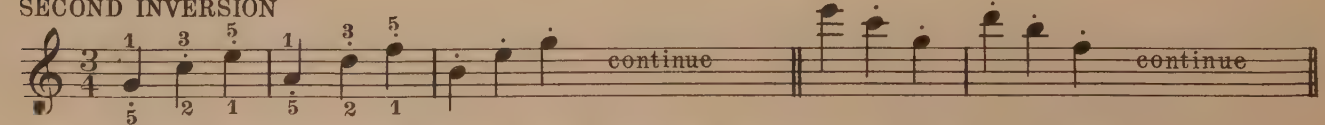
FIRST INVERSION



Form the figures which continue the scale, returning thus:



SECOND INVERSION



Also practise these inversions legato, and transpose to the Keys of G, D, A, E and F.

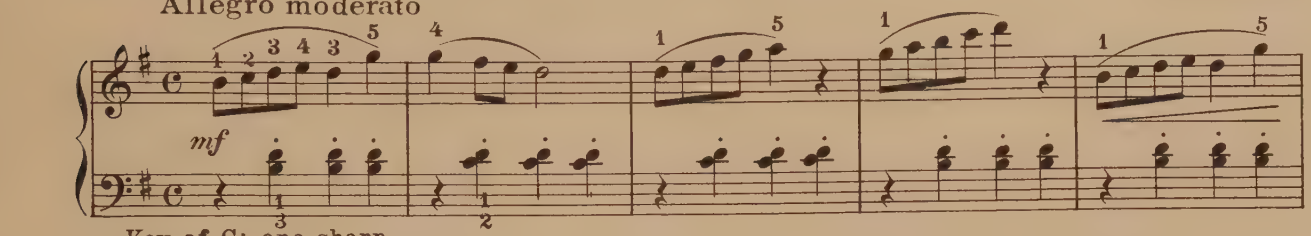
43-744-52

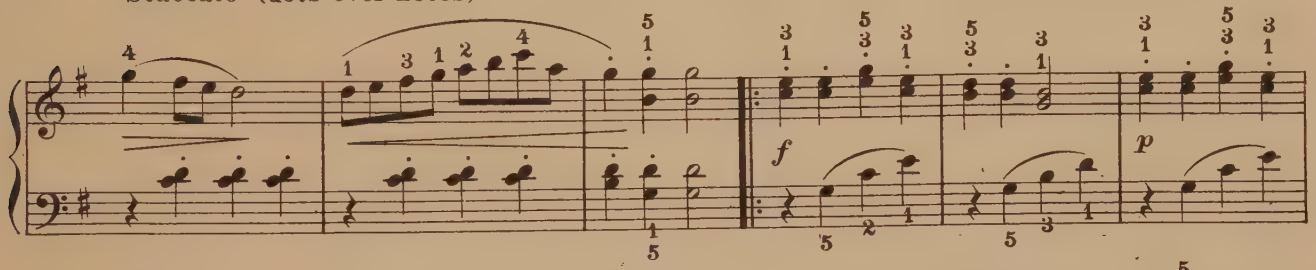
Country Dance

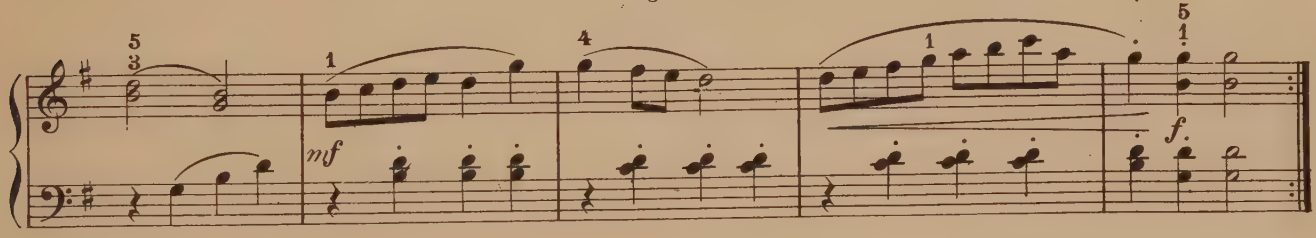
A Study for easy shifting of hand to different keyboard positions and practise in simple double notes with wrist action.

The last note under each slur should be shortened in value.

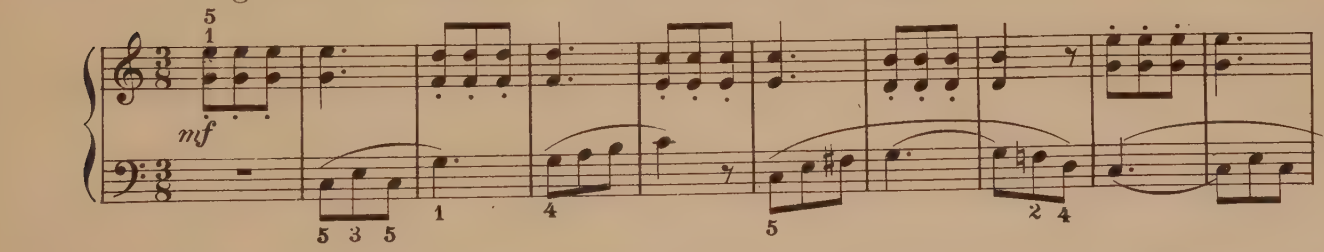
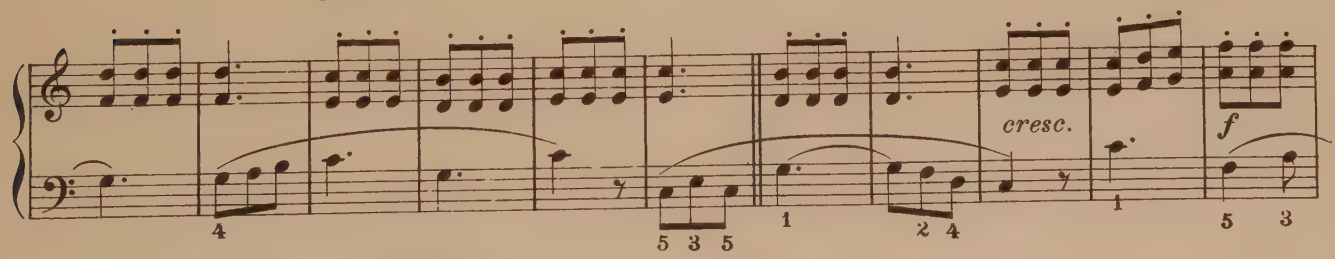
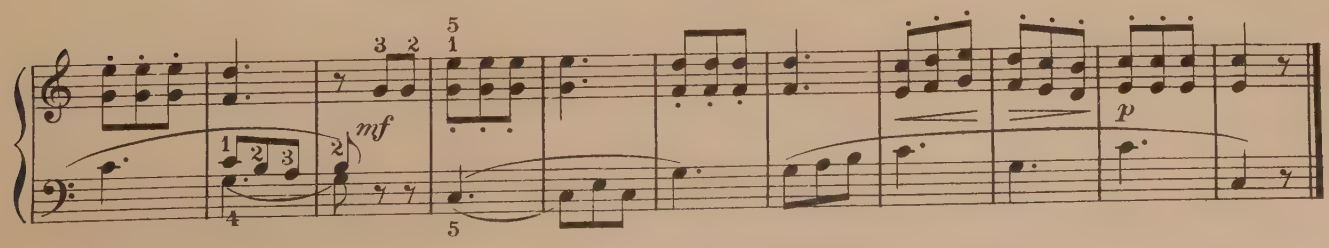
KOHLER

Allegro moderato

Key of G; one sharp
Staccato (dots over notes)



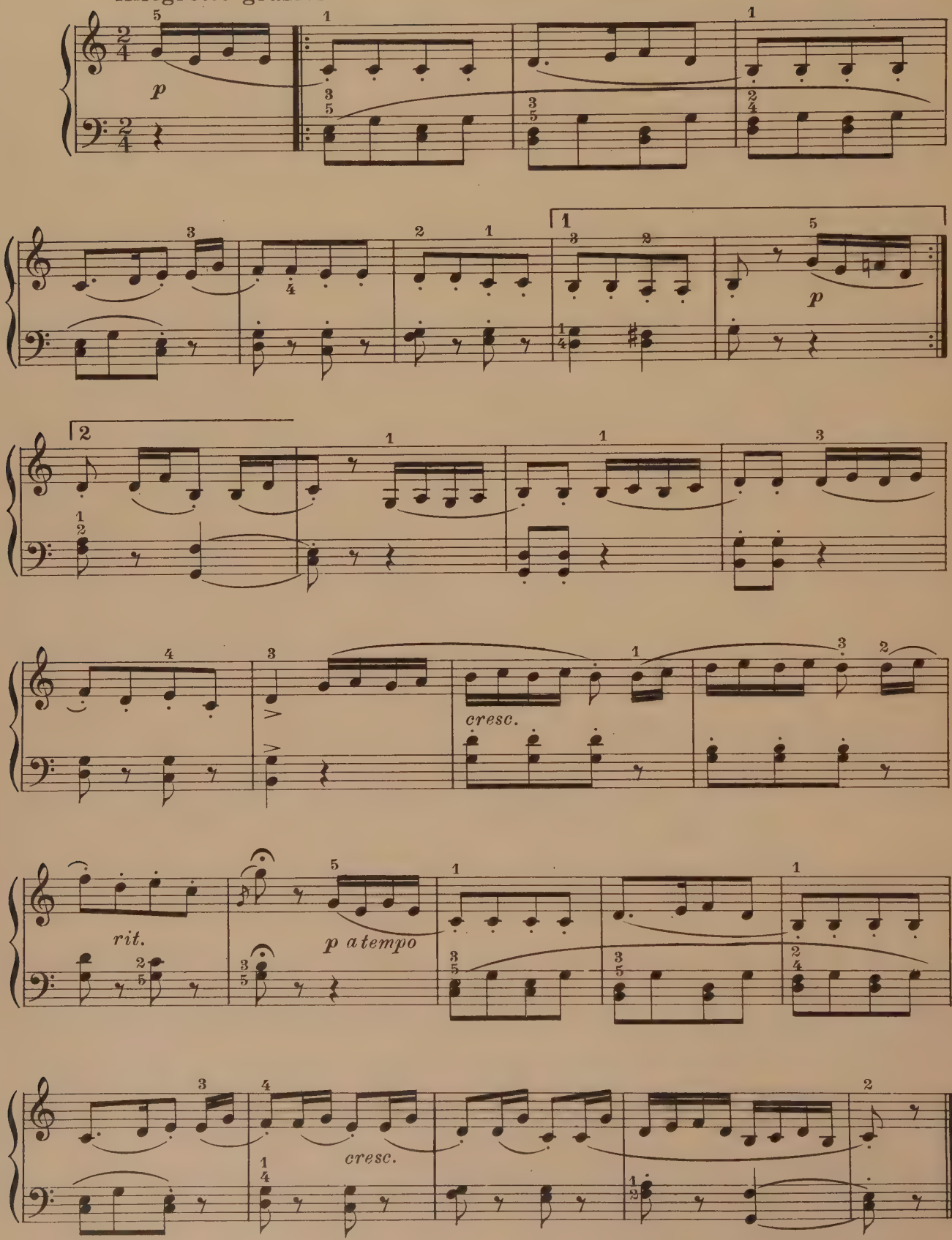


Allegretto

STUDY IN STACCATO SIXTHS

TIP-TOE DANCE

BIEHL

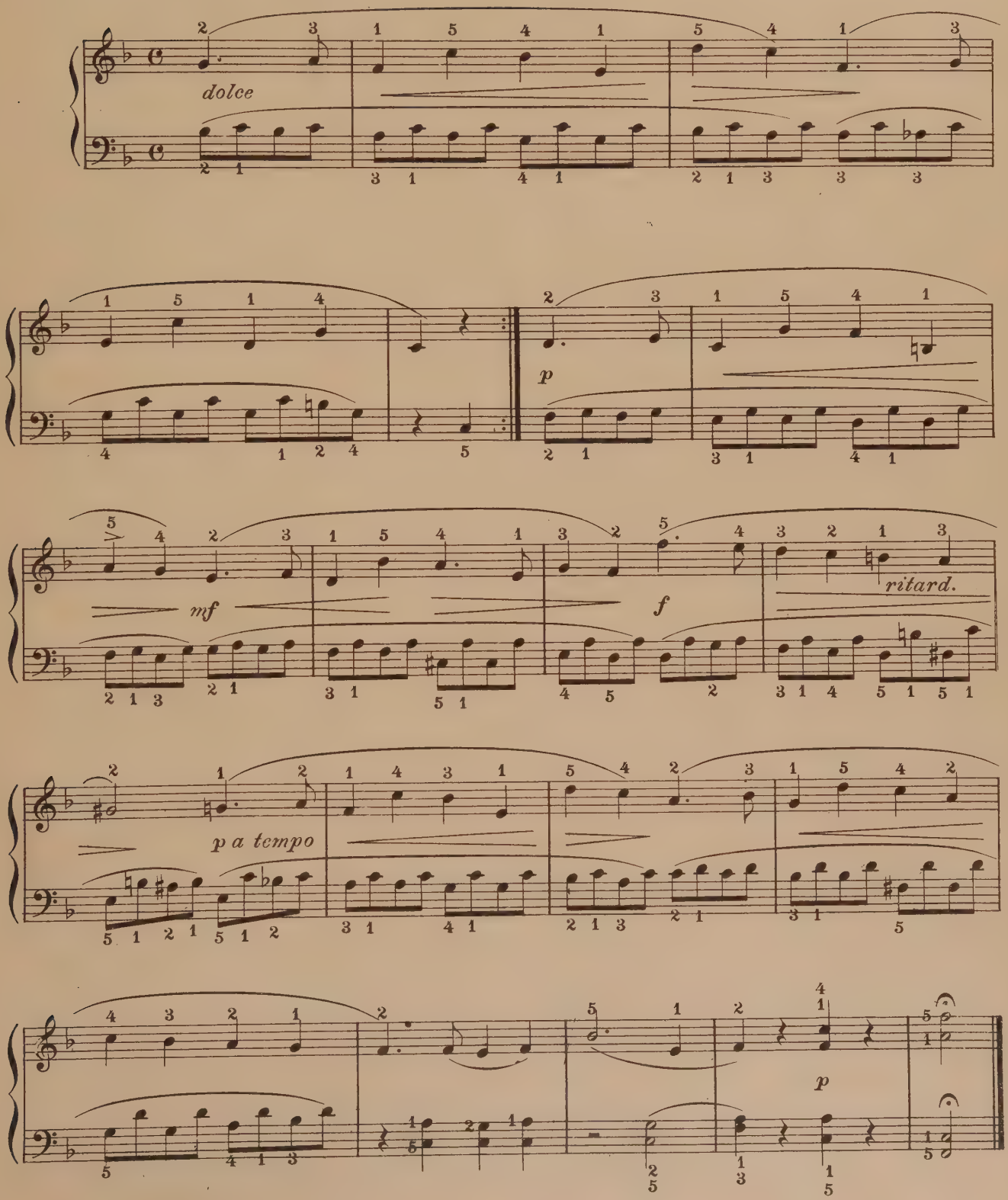
Allegretto grazioso



AT EVENING

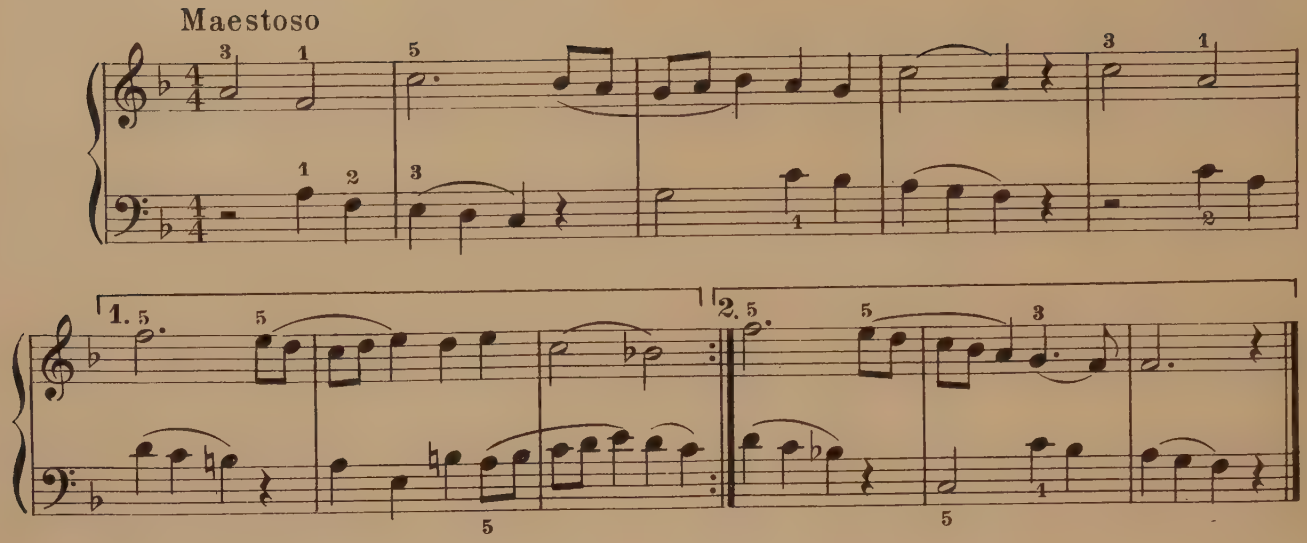
CARL REINECKE

Andante con moto



And He Said

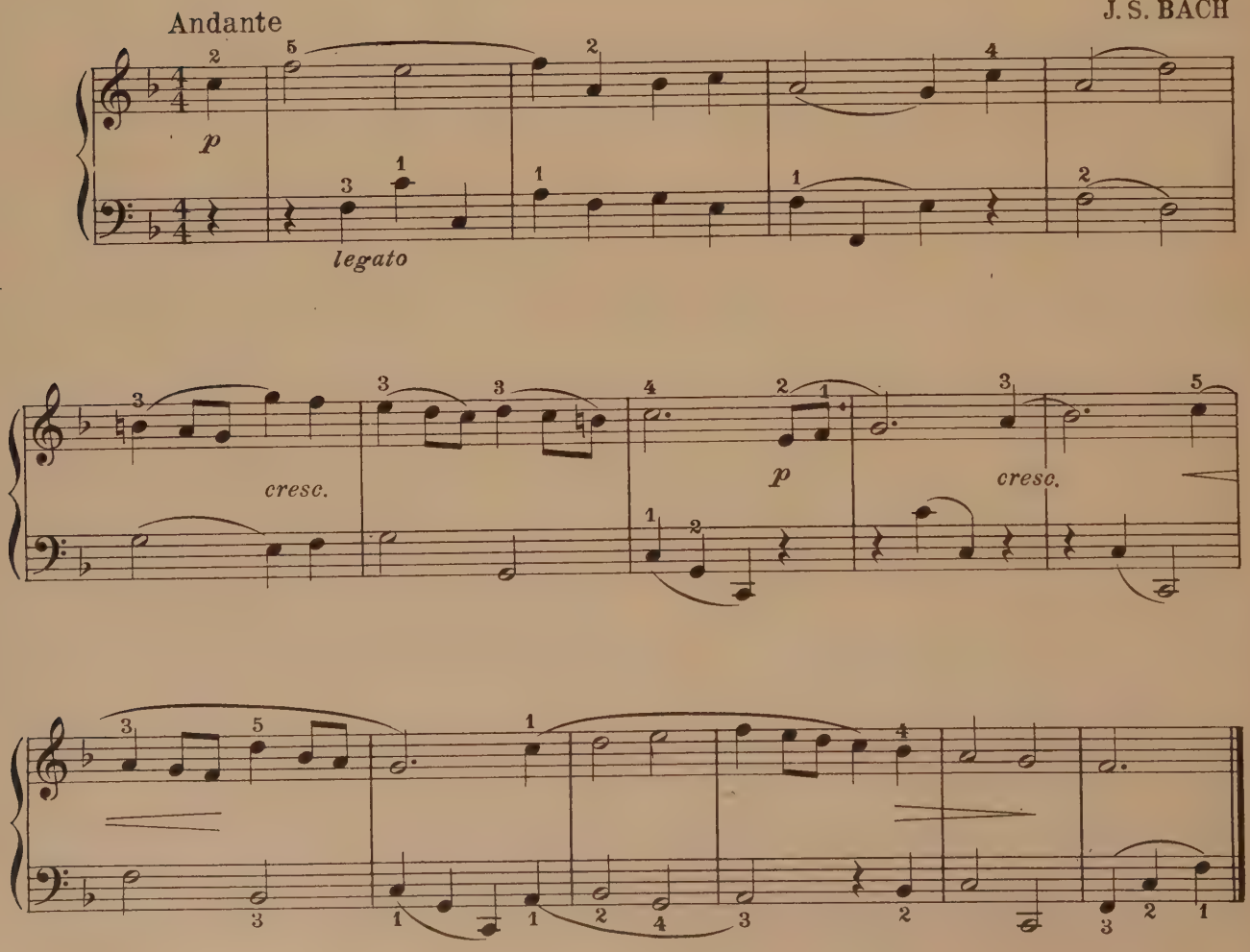
TH. GRAY



SONG

(From Anna Magdalene's Notebook)

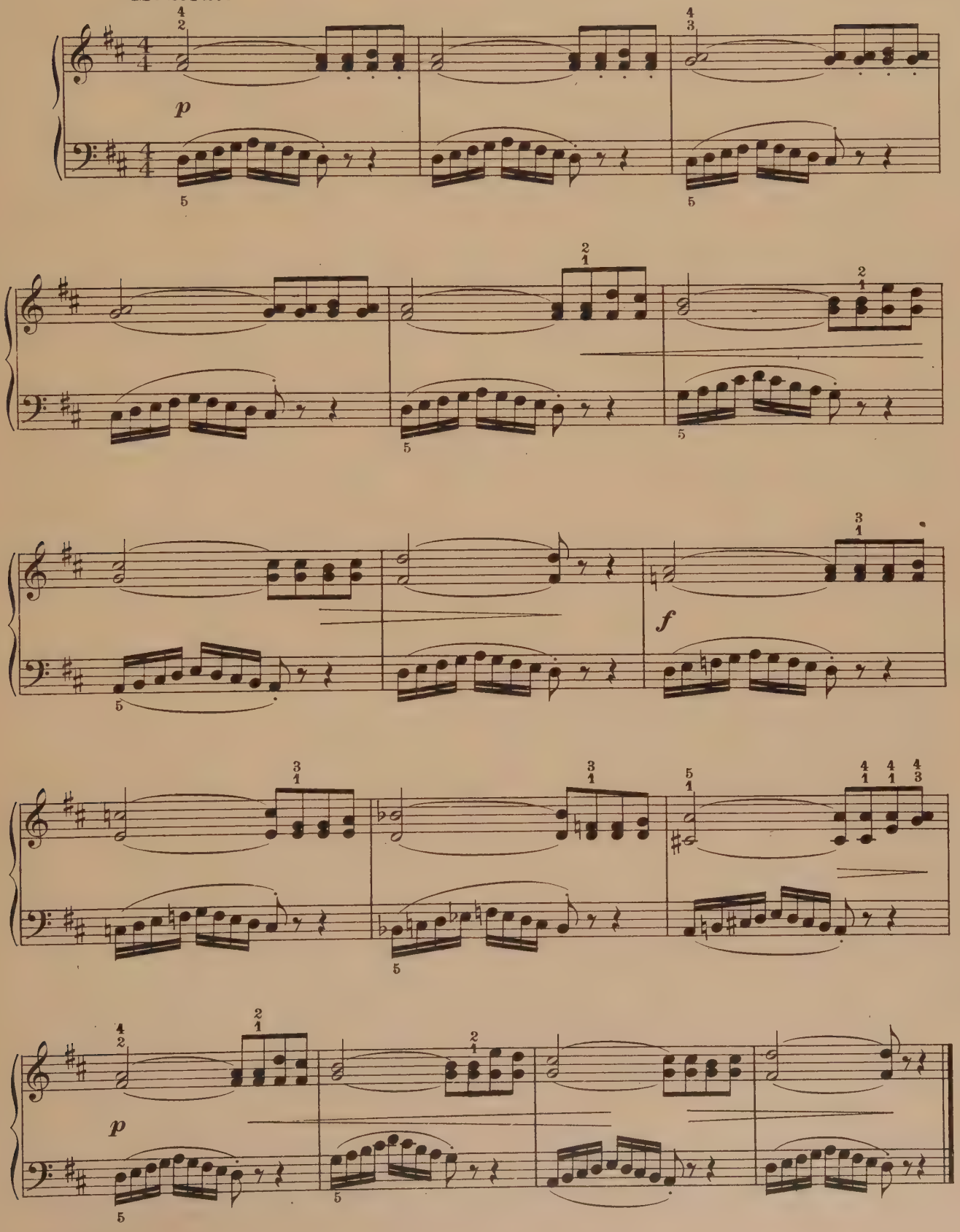
J. S. BACH



THE MARCH WINDS BLOW

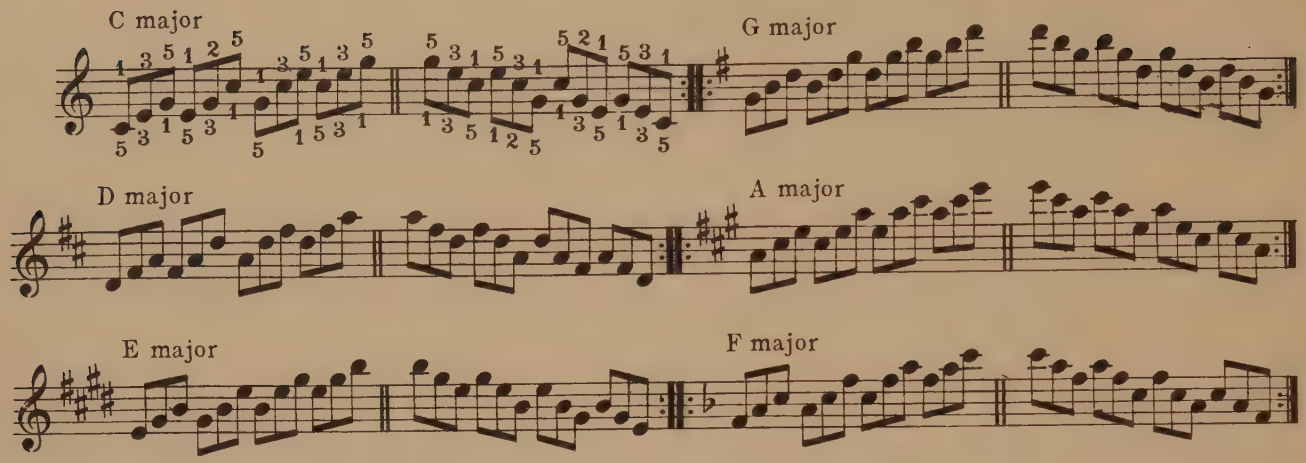
Moderato

SPINDLER



BROKEN TRIADS

Moving through the the positions in succession

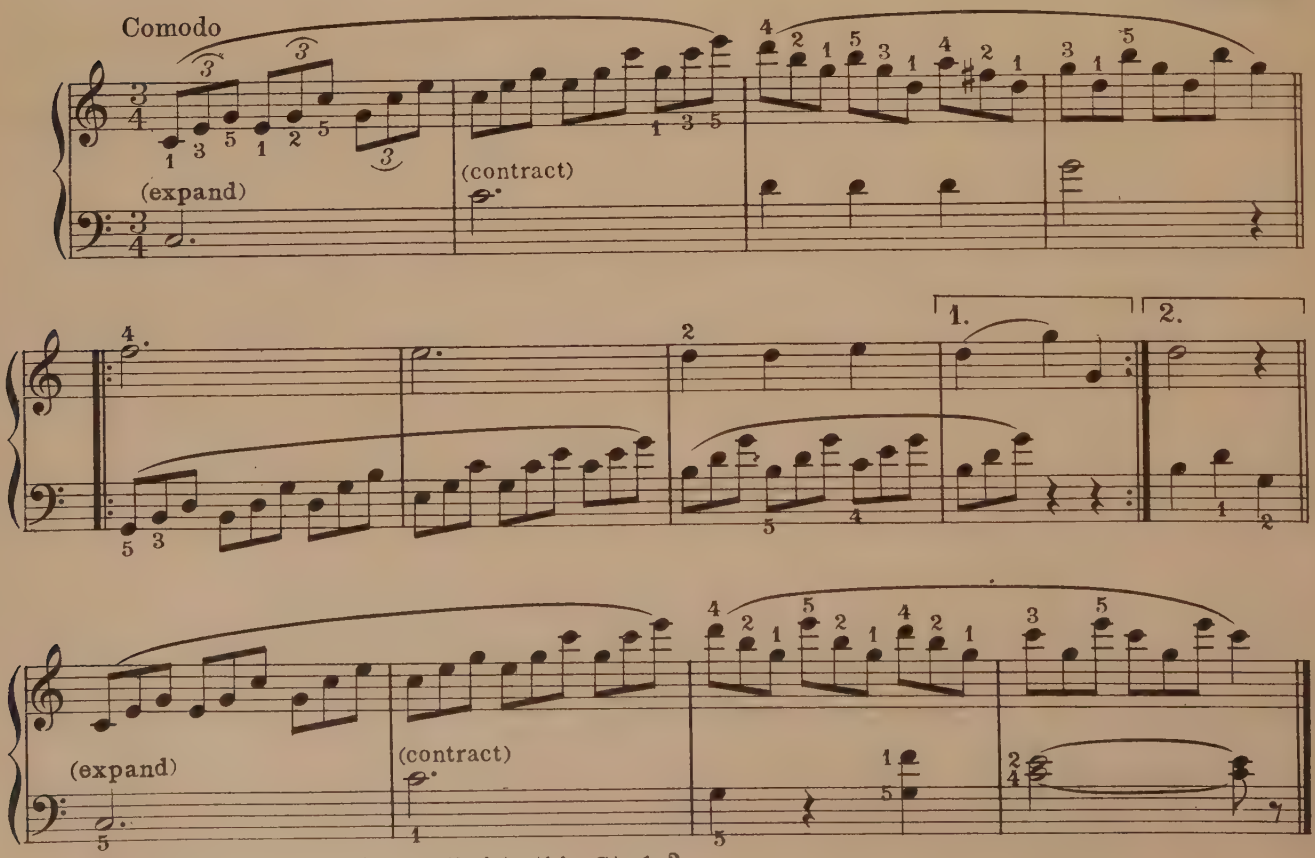


Pupils with large hands may also practise this fingering: R.H. 123 124 124 123. / L.H. 321 421 421 321. This prepares the hand for the broken chords of four notes, C E G C, G C E G, in which the 1st, 2nd and 5th fingers are always used, with a choice between the 3rd or 4th finger according to the interval. Fundamentally, if the interval is a Fourth play with the 3rd and 5th fingers; if it is a Third play with 4th and 5th fingers.

When well under control extend these exercises to a compass of two, three and four octaves.

STUDY IN MOTION

DENNÉE



How should the Pedal be applied to this Study?

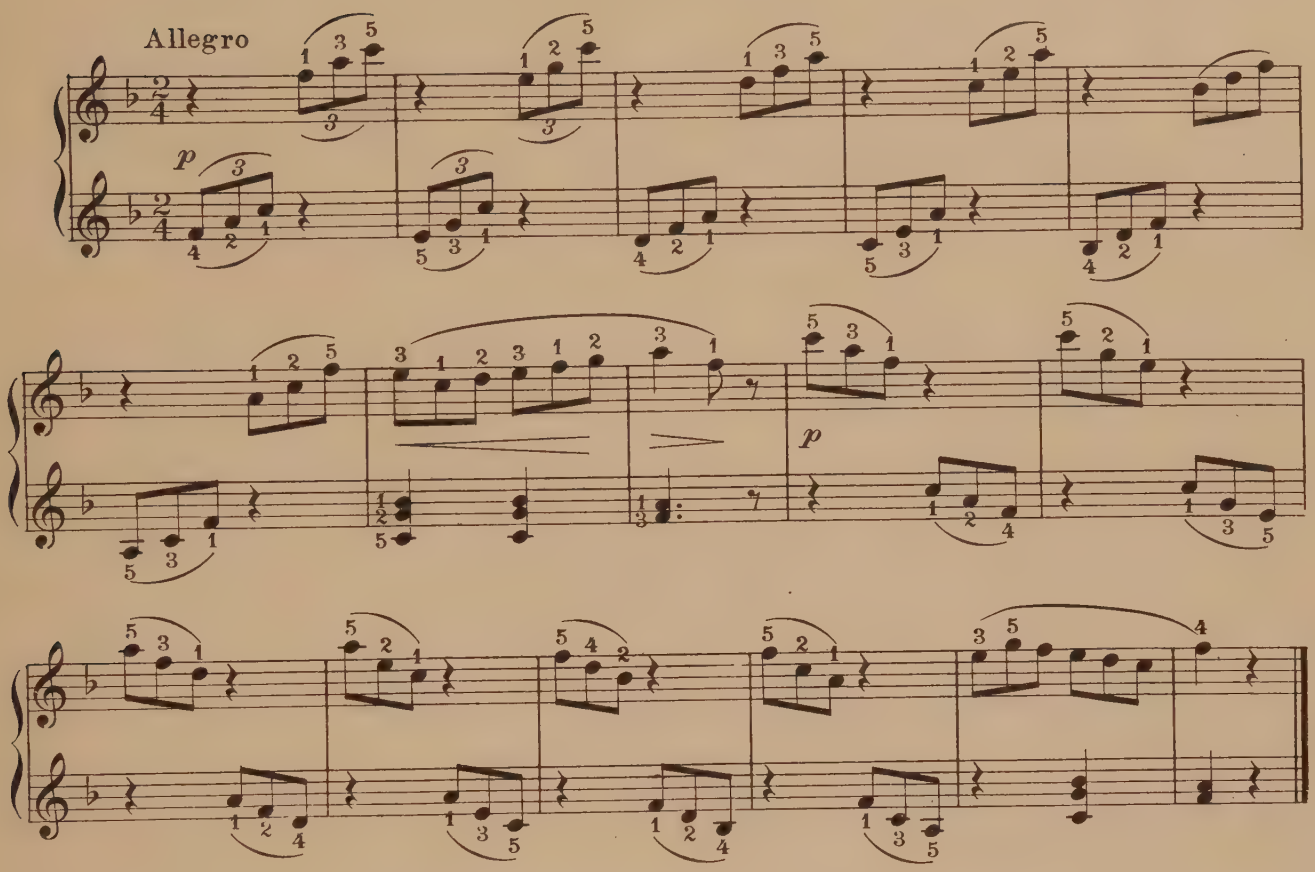
APPLICATION OF BROKEN TRIADS

With Keyboard shifting in legato and staccato figures

In the Key of F major

THE HARP PLAYER

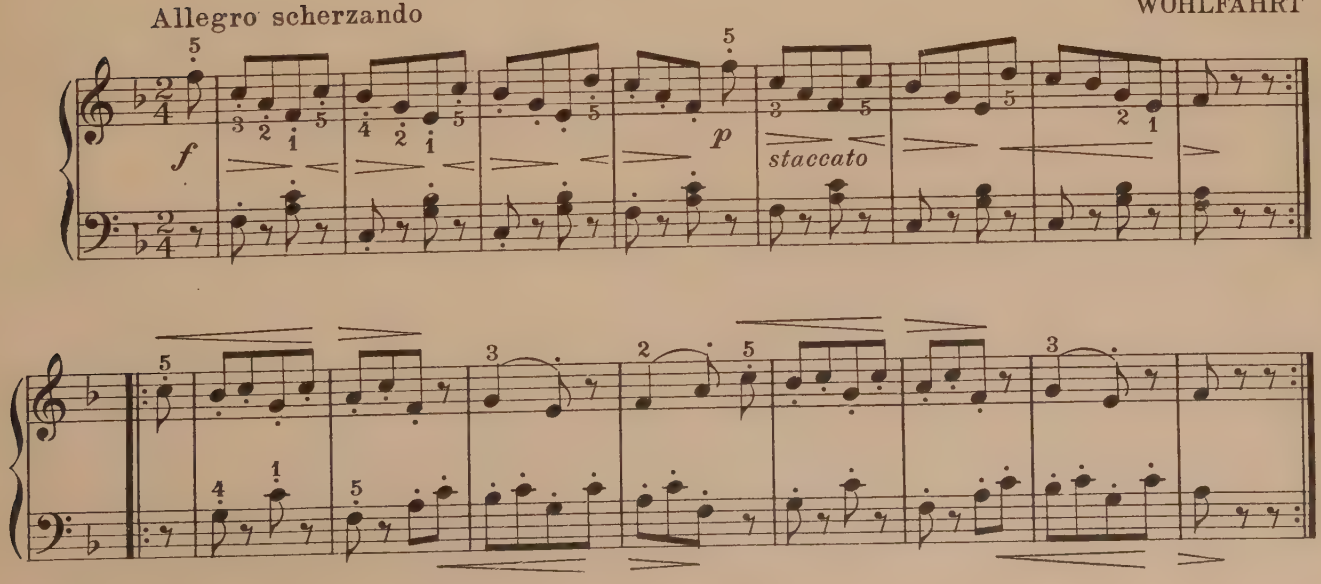
A. KRAUSE Op. 25, № 59



STUDY

Staccato Broken Triad figures

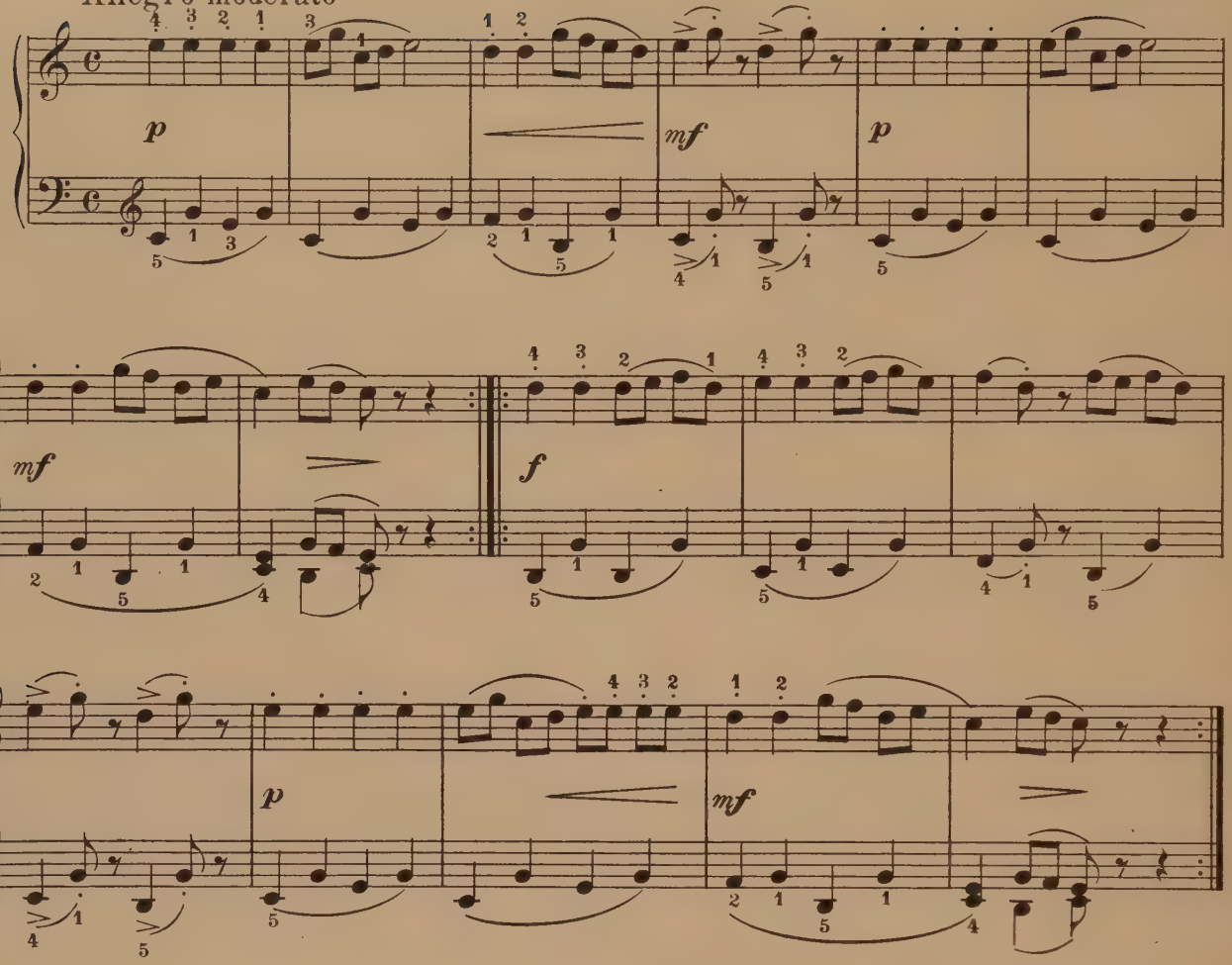
WOHLFAHRT



THE MILL

Allegro moderato

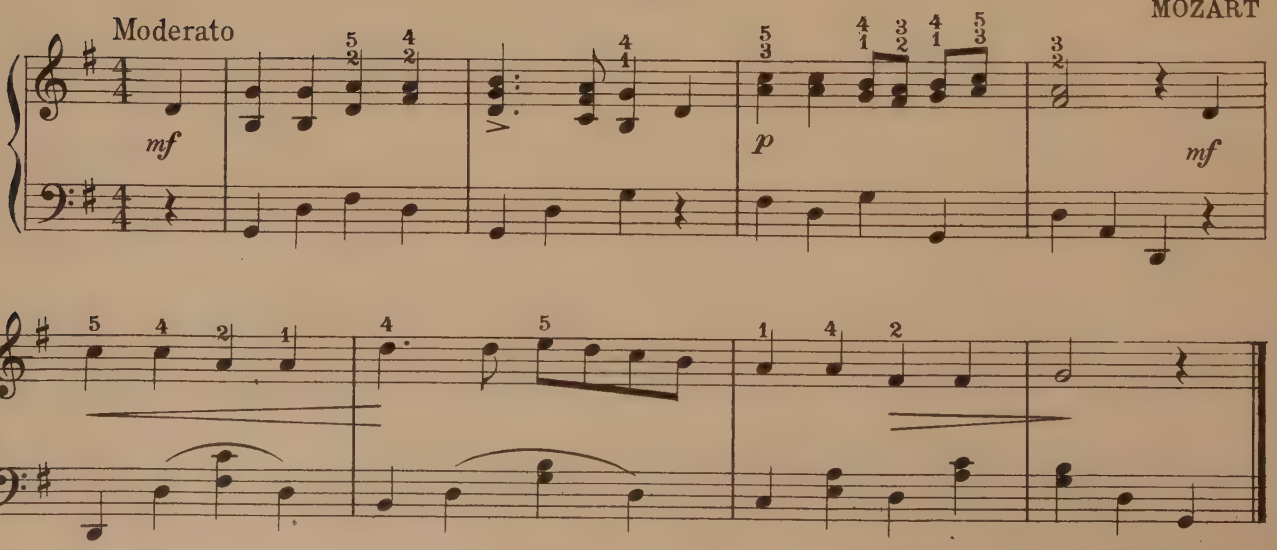
LEMOINE



SONG

Moderato

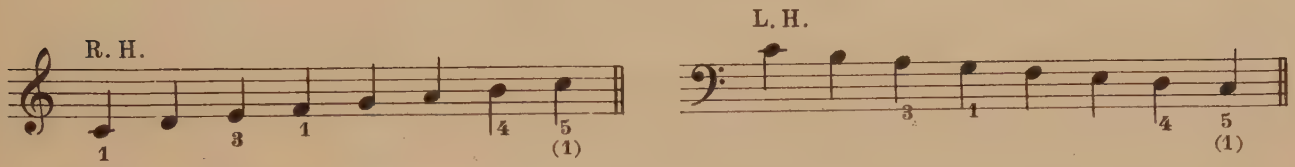
MOZART



SIMPLE SCALES

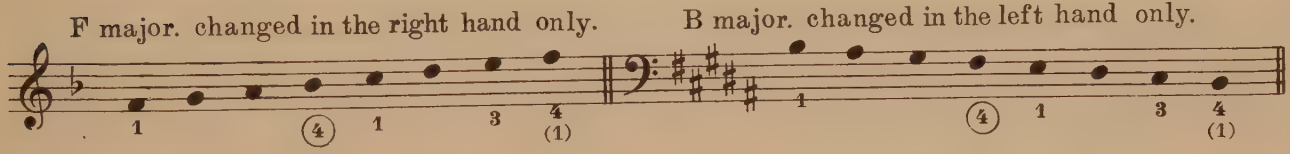
Review the first exercises for "crossing the fingers over and passing the thumb under." Then play the scale in C Major, as given; also in G, D, A, E, and F Major.

SCALE OF C MAJOR

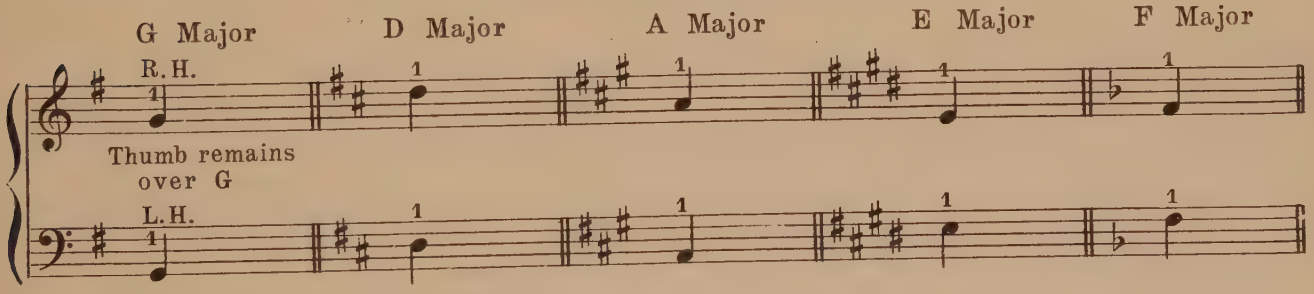


Observe that the fingering is the same in both hands when starting with the thumb and playing the fingers in their regular order (1, 2, 3, 1, 2, 3, 4.) All scales that start on white keys are fingered the same as C major with the exception of F major, in the right hand, and B Major, in the left hand, where the regular fingering would bring the thumb on a black key. In scale playing, the thumb always falls on a white key.

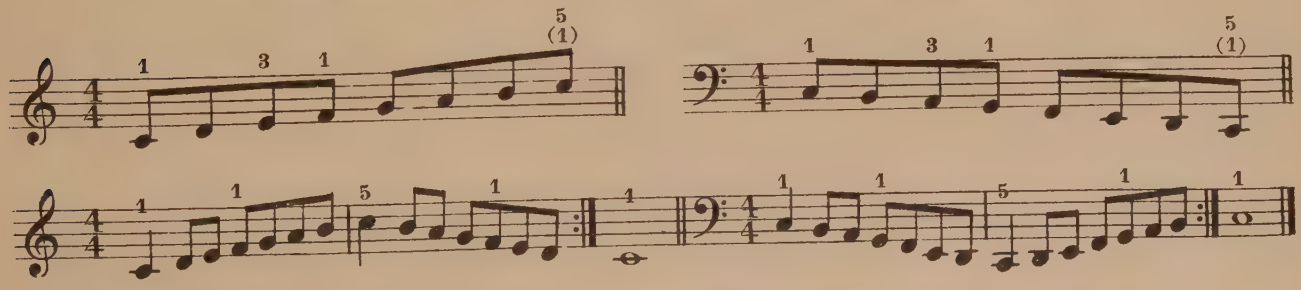
MANNER OF FINGERING THESE EXCEPTIONS



Adapt the scale pattern to other Keys as follows:



Additional scale patterns to be applied to scales in all these keys.



A diatonic scale is made up of whole-steps and half-steps; where are the half-steps? Name the correct degrees in each scale starting on a white key. Then write them, using sharps or flats before the proper notes, in place of the Key signatures.

NAMES OF THE SCALE DEGREES

To identify the chords built upon the different scale degrees, each scale degree has its own distinctive name.

These names should be applied to the scale degrees in the various scale passages and exercises.

1. First scale degree is called the TONIC.
2. Second scale degree is called the SUPER-TONIC.
3. Third scale degree is called the MEDIANT.
4. Fourth scale degree is called the SUB-DOMINANT.
5. Fifth scale degree is called the DOMINANT.
6. Sixth scale degree is called the SUB-MEDIANT.
7. Seventh scale degree is called the LEADING TONE.

Of these the Tonic, Dominant, and Sub-dominant are the Roots of the strong chords—the more important chords in each Key. Simple pieces and studies are mainly built upon these chords.

THE IMPORTANCE OF SCALE PLAYING

Up to this point, the pupil has been drilled upon all the fundamental technical material that is used in pianoforte playing, with the exception of scales, scales in octaves, chords, and certain principles which can be studied only after further advancement in playing has been attained.

The world's great pianists attained their pre-eminence by assiduous labor on technical exercises, especially scales. So much do they appreciate this fact that they practise for years upon scales, exercises made up from scales, scale fragments, and combinations of these with broken chords and other purely technical figures. Examine the classics and observe how music is constructed. Never give up the slow practice of scale passages. Equality, skill, endurance, and all that is essential in a well equipped technique, are possible only through ceaseless, careful work upon scales.

SCALE VARIANTS AND FRAGMENTS

Scale passages are frequently written with one or more of the consecutive degrees omitted. For example, a passage may begin on C and progress upward omitting D; or it may begin on C and progress downward omitting A. Various applications of irregular scale passages will be found in almost all studies and pieces. In whatever music you are playing, search for such variants or fragments of scale passages, and practise each as a special technical exercise, thereby increasing finger independence and fluency in the playing of other than straight scale passages.

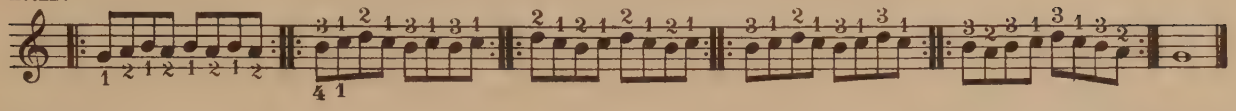
The scale may also be played in Triplets, using variants on two general models. The first—up one octave and return, three times. This brings the accents on different tones in each repetition, with a strong ending on the key note at the end of the third descending scale. The second—a combined ten-note scale, ascending and descending, once.

Contrast the scale in Triplets with the scale in Doublets, or groups of two notes, up and down through one octave; also in Quadruplets, or groups of four notes, up and down one octave twice. Later it can be played in Doublets through two octaves and return; in Triplets through three octaves; and in Quadruplets through four octaves.

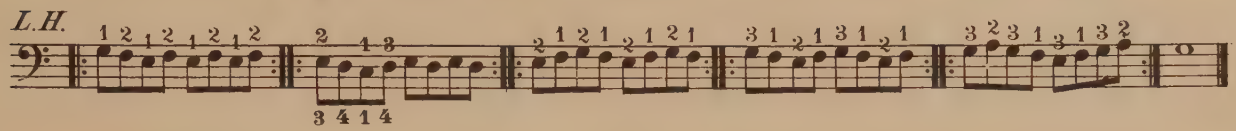
EXERCISES

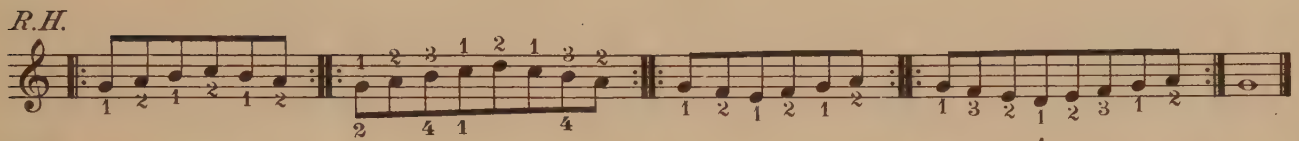
For passing the thumb under

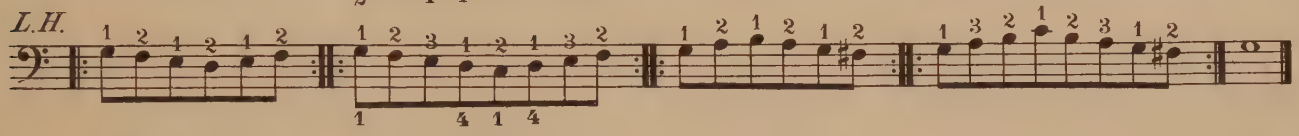
R.H. **Practise these on the corresponding scale degrees, in other Keys.**



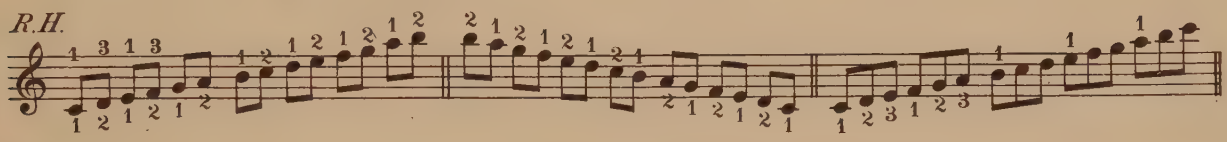
L.H.



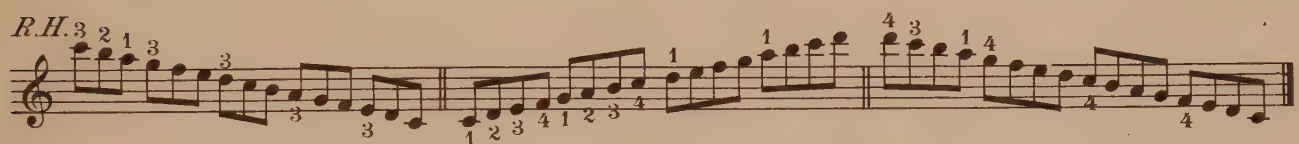
R.H.

L.H.



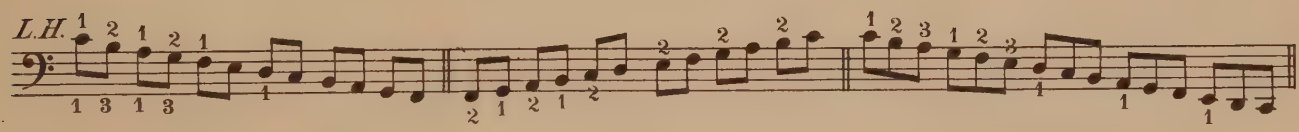
R.H.



R.H.

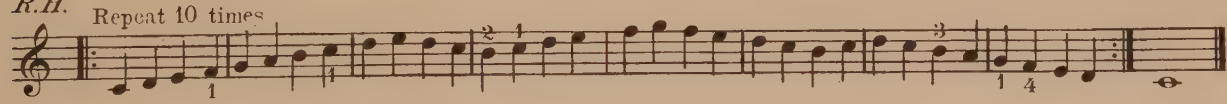


L.H.

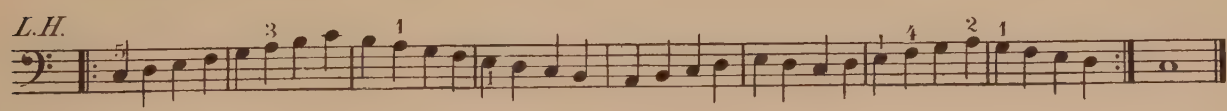


L.H.

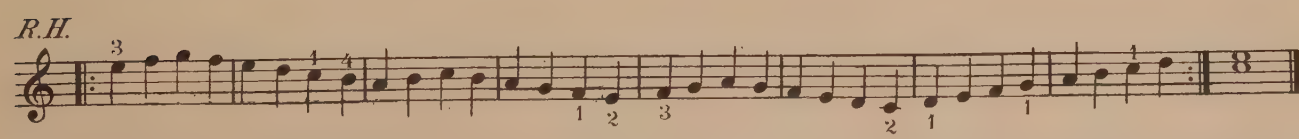
R.H. Repeat 10 times



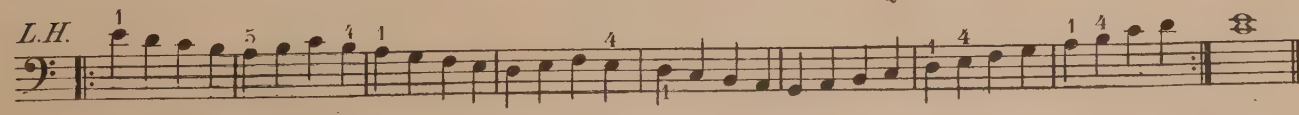
L.H.



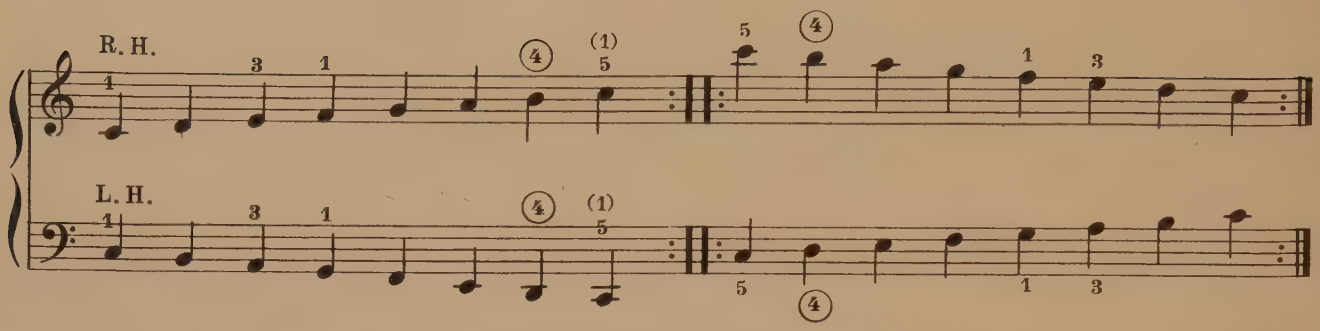
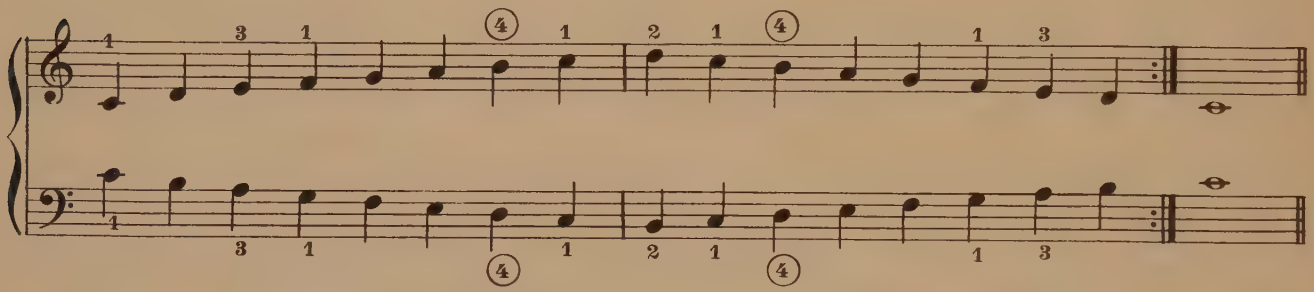
R.H.



L.H.



THE EASIER MAJOR SCALES

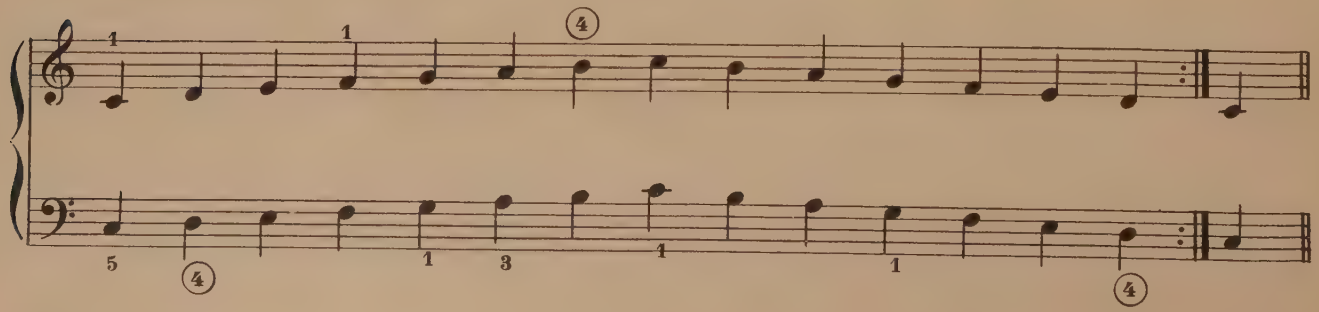
Beginning on White Keys.

When the scale is learned so that it can be played easily and fluently, practise it in the following manner.

Also the reverse, starting with the 5th finger in each hand

‖: 5 4 3 2 1 3 2 1 :‖: 2 1 2 3 1 2 3 4 :‖

SCALES WITH THE HANDS TOGETHER

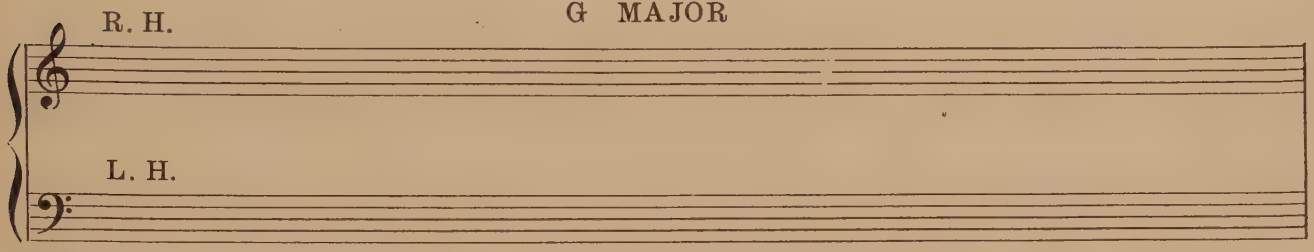
When the scales are well learned with separate hands, they should be played with the hands together. Do not play the scales in parallel motion until they are first thoroughly mastered in contrary motion. In scales in contrary motion the same fingers play at the same time in both hands, which makes it much easier to learn and to establish correct habits of fingering. Continue the practise of the preparatory exercises for scale playing even after the scales seem to have become easy to play. Technique is a means to an end. Technical development should always be in advance of the requirements of the pieces.

Write the scales in all Keys, using this model.

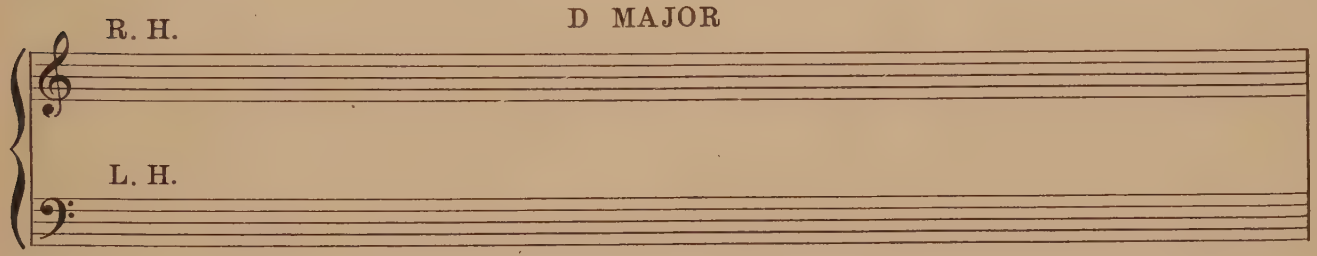


After writing the following scales, supply the correct Key signatures and the proper fingering. Exercise care in making the notes. Write and practise one scale at a time, applying all the forms previously given.

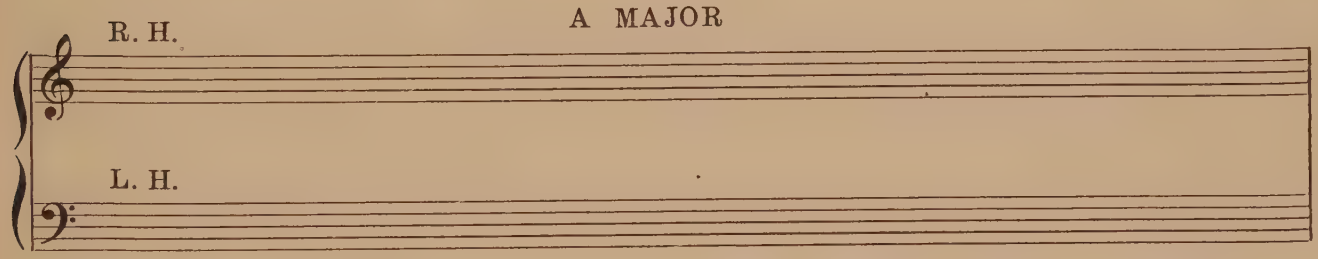
G MAJOR



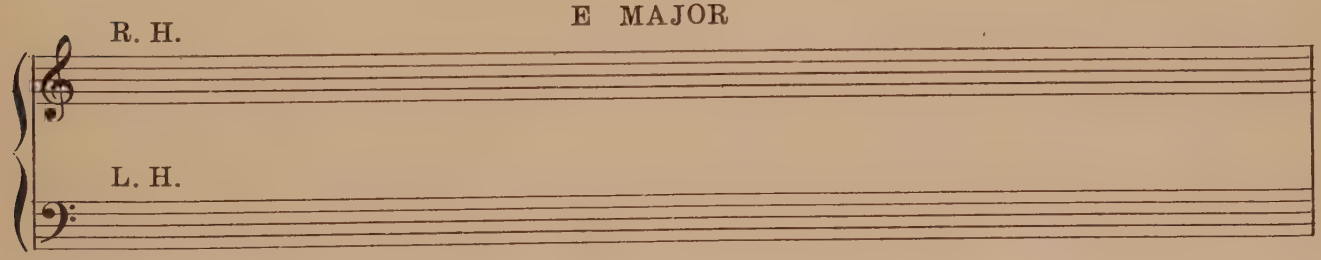
D MAJOR



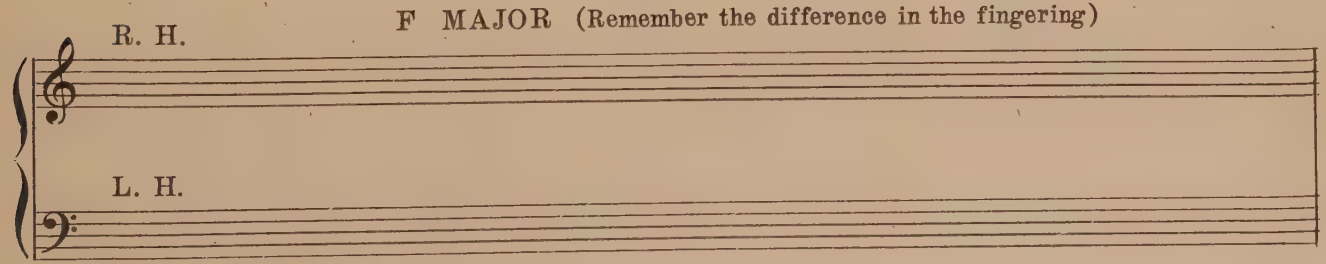
A MAJOR



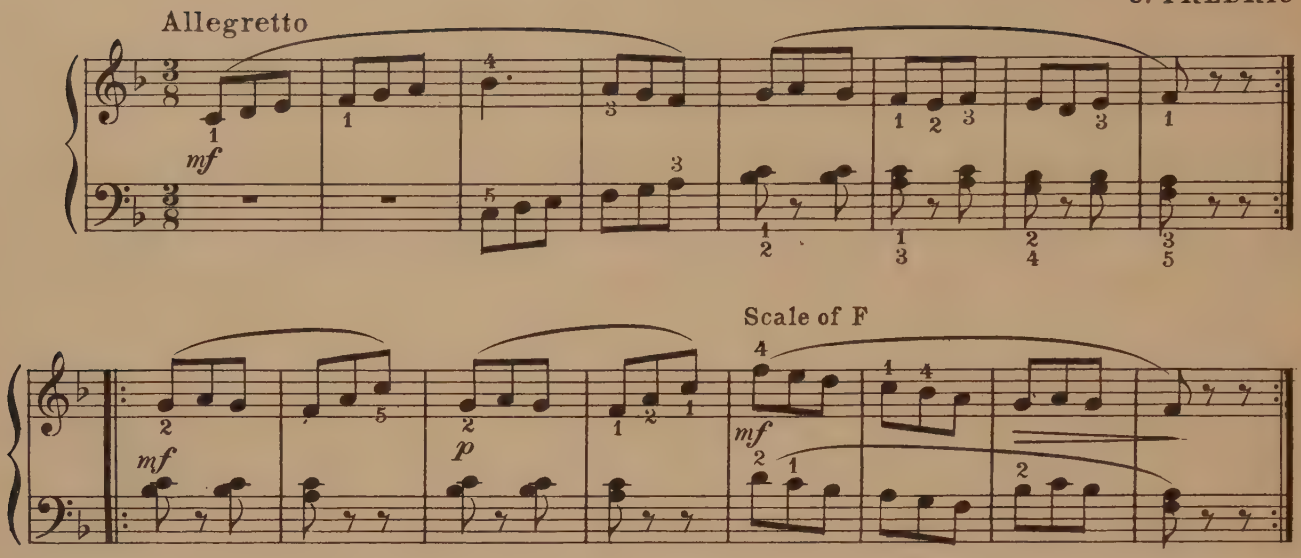
E MAJOR



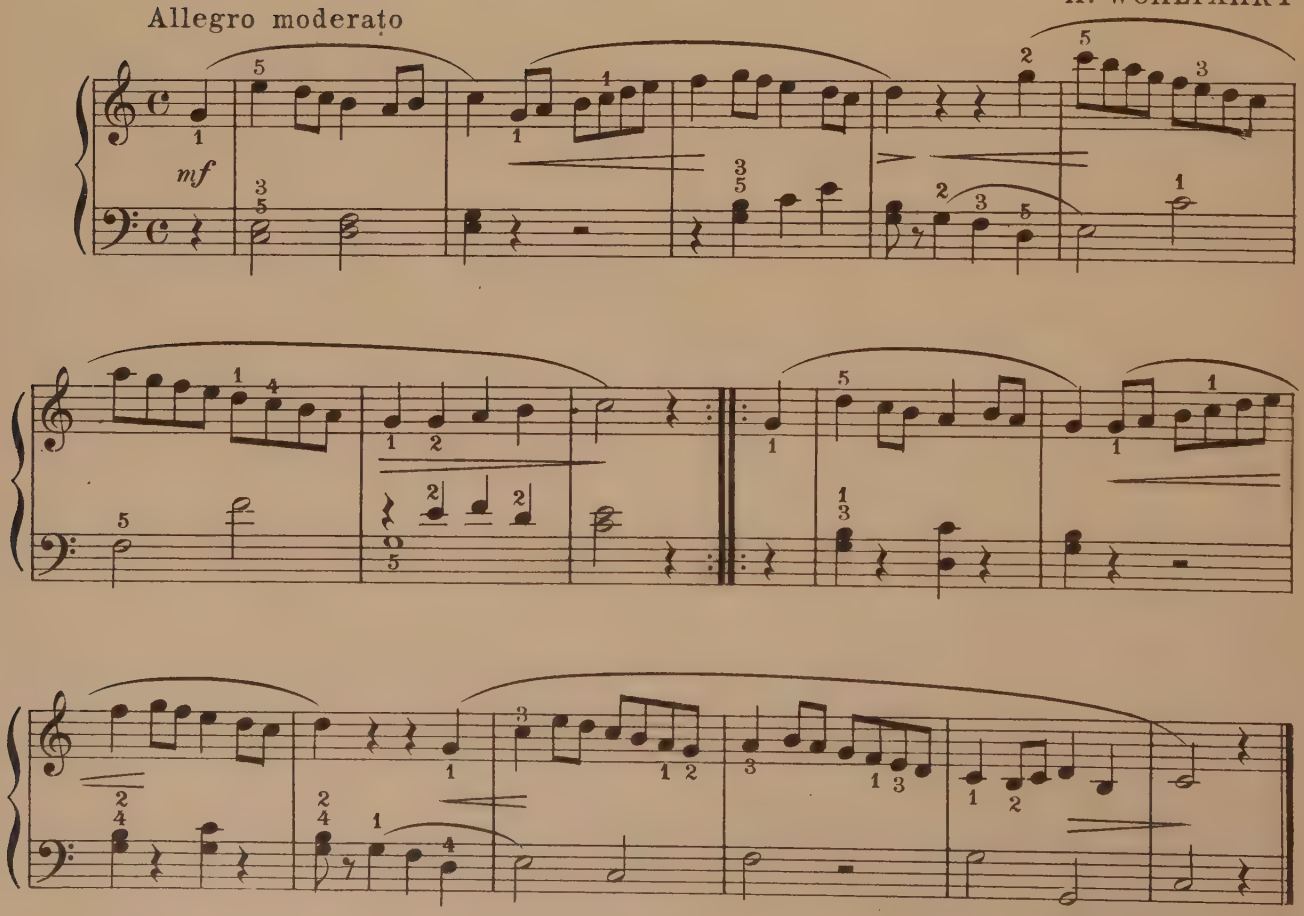
F MAJOR (Remember the difference in the fingering)



SKATING

C. FREDRIC

LEARNING TO RUN

H. WOHLFAHRT

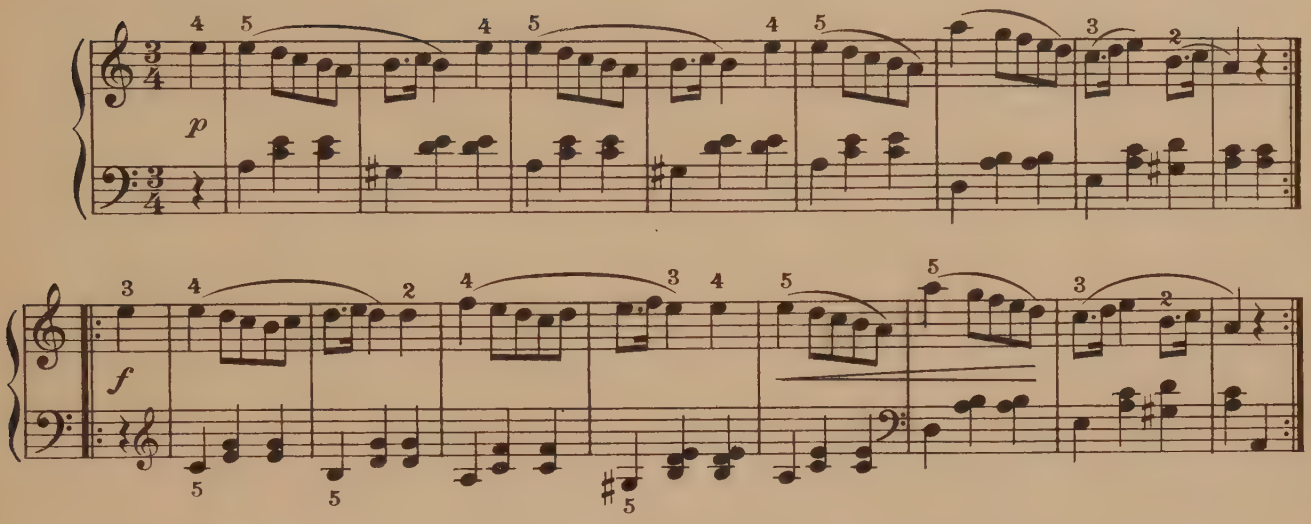


TWO CHARACTERISTIC DANCES

In the minor mode

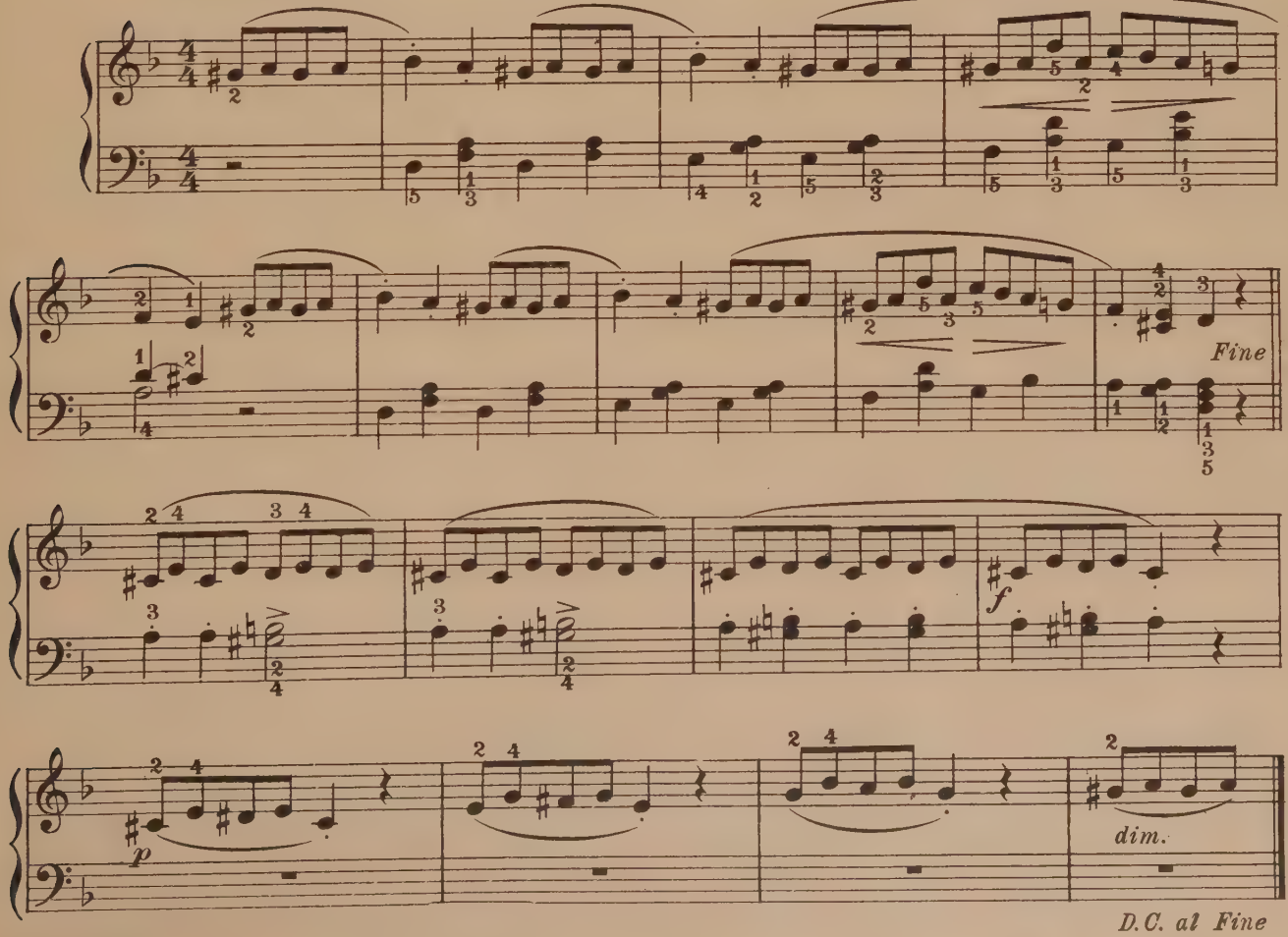
POLISH DANCE

H. BERENS, Op. 70, No. 46

Allegro

GAVOTTE

C. GURLITT, Op. 210, No. 9

Allegro moderato

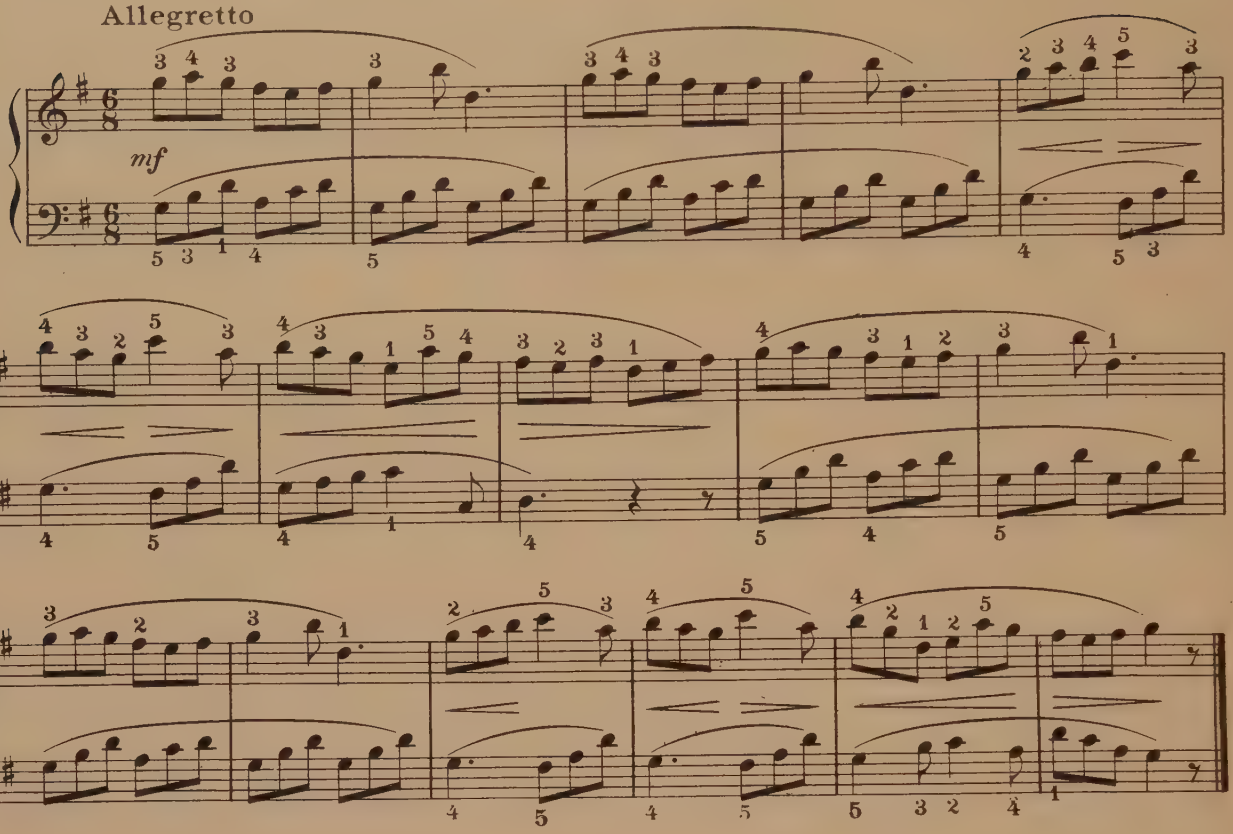


Study

For Independence and Speed

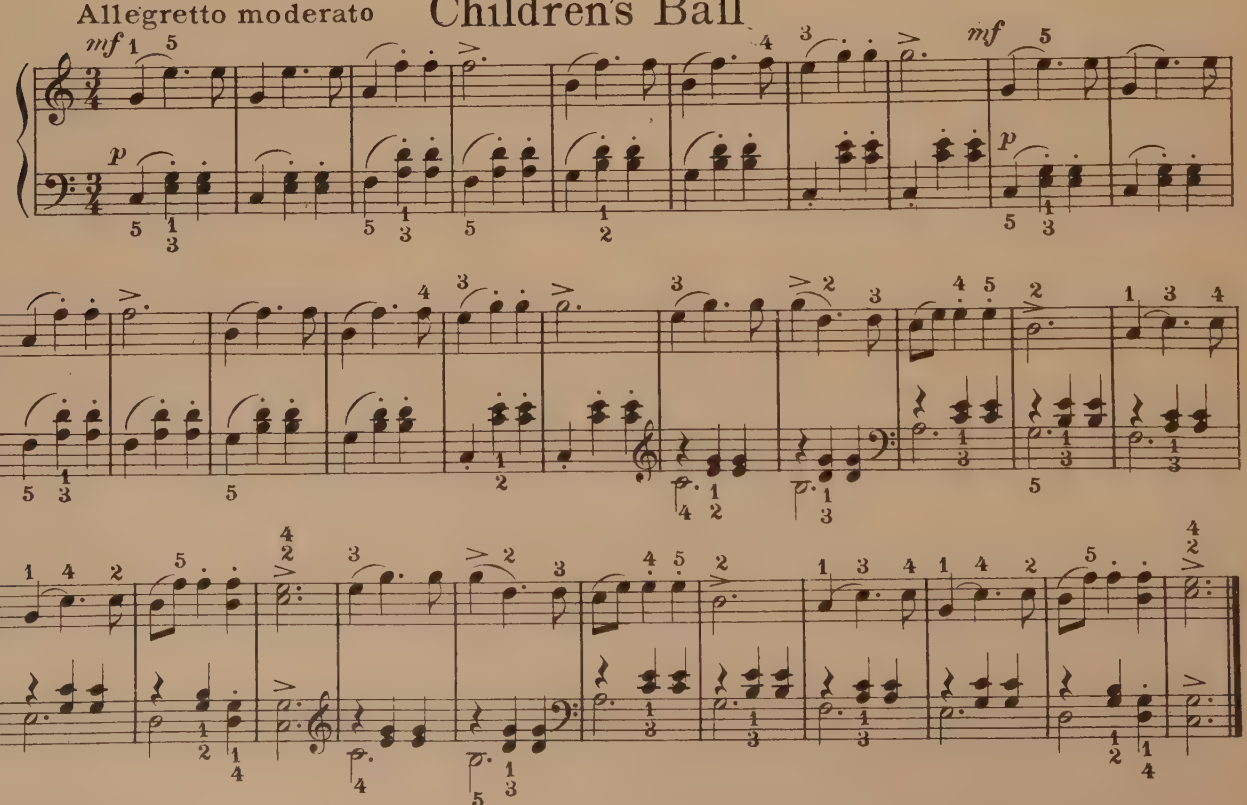
Continue practising for speed

Allegretto



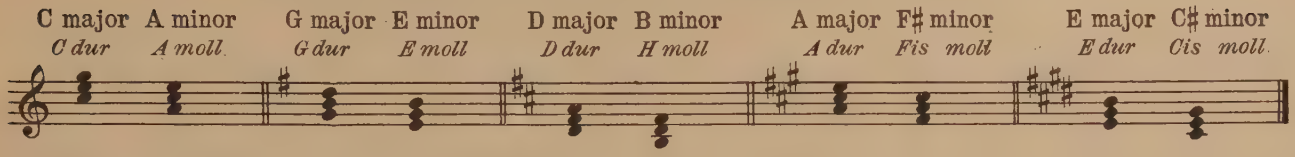
Children's Ball

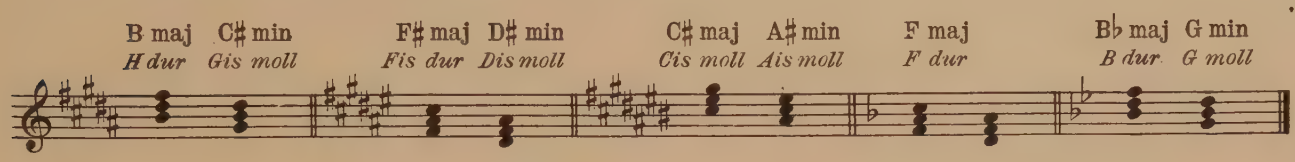
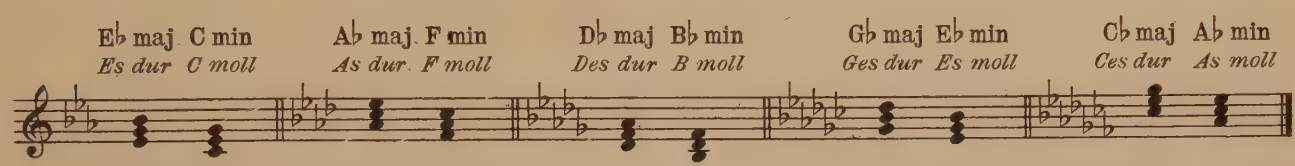
Allegretto moderato



SUCCESSION OF ALL THE KEYS AND THEIR RELATIONSHIP

Fundamental Tonic Triads in Progressive Order

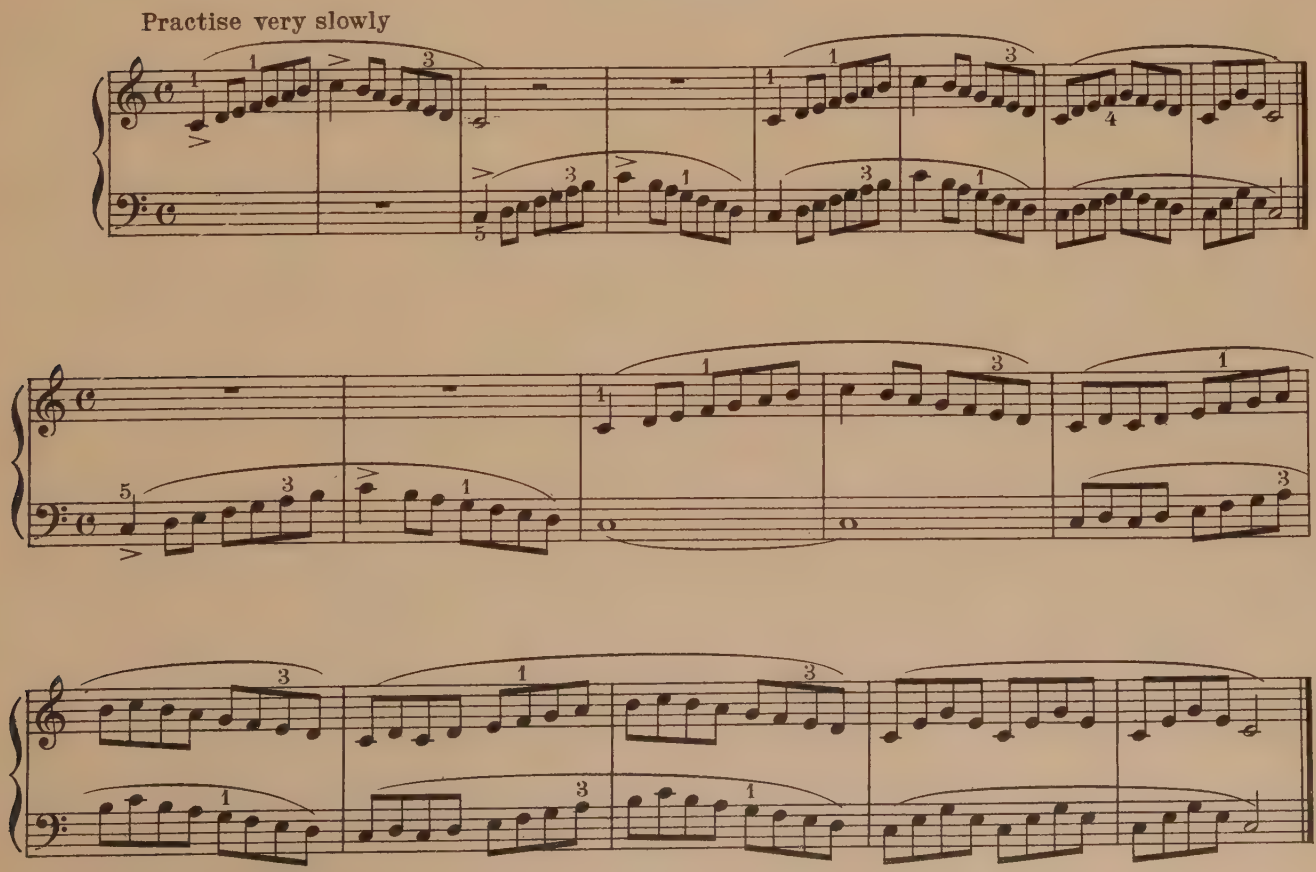

C major A minor
C dur A moll
G major E minor
G dur E moll
D major B minor
D dur H moll
A major F♯ minor
A dur Fis moll
E major C♯ minor
E dur Cis moll

These are the Tonic (key note) Chords, built on the degree of the Scale



Scales having some key signature belong to the same tonal family, so to speak, and are therefore related. A minor is the relative minor of C major, but it is not the Scale of C minor. C major is the relative major of A minor, etc. Gradually learn these relations, but do not start too soon. Learn the "key note" scales first beyond a possibility of a doubt.

SCALE STUDY

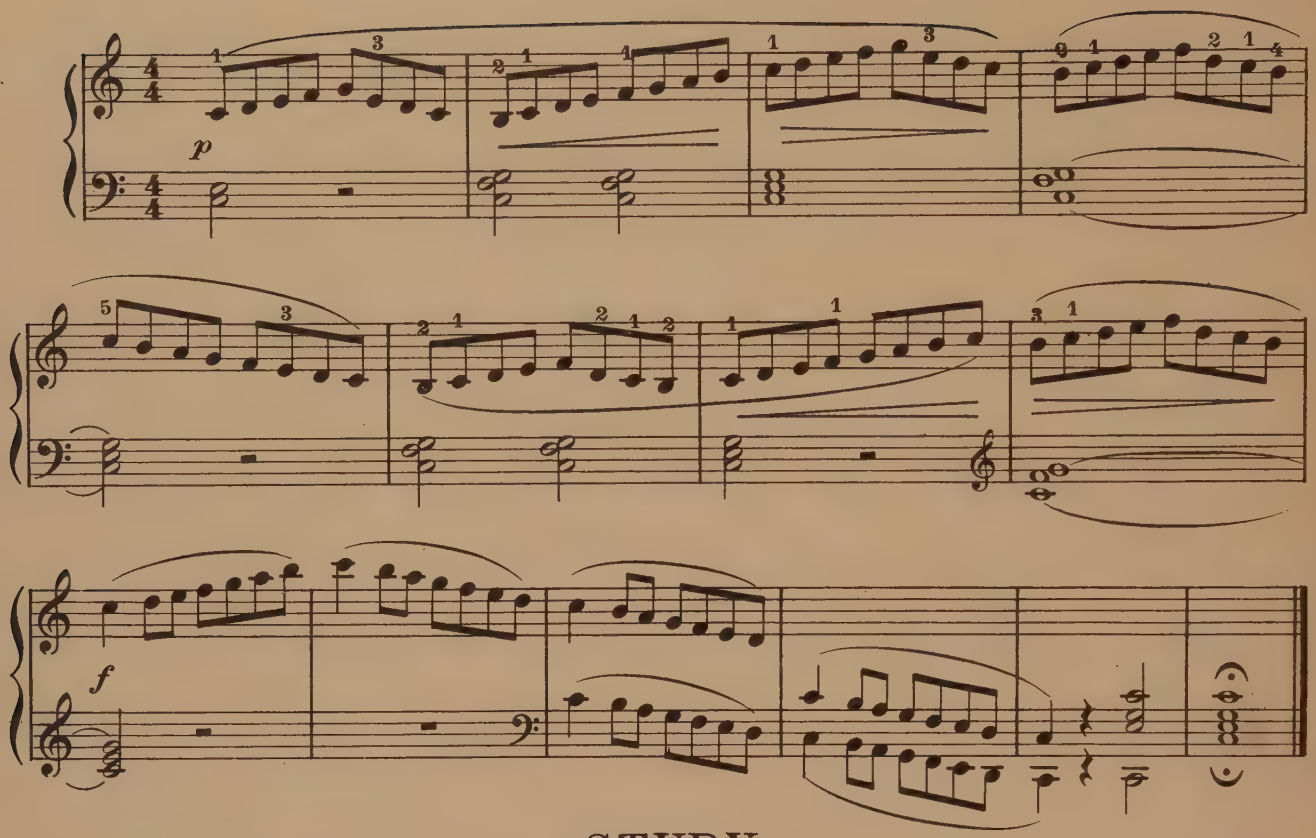
Practise very slowly



ETUDE

C MAJOR

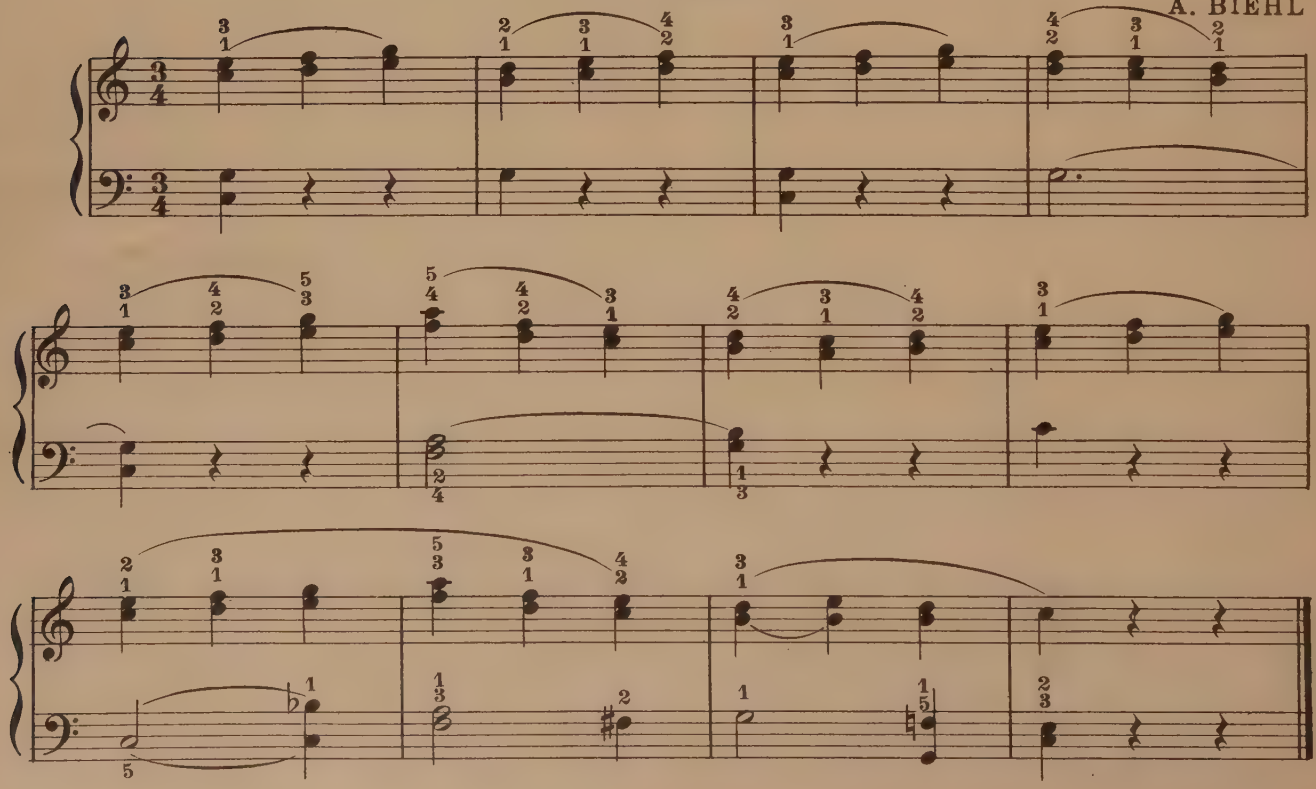
A. BIEHL



STUDY

DOUBLE THIRDS

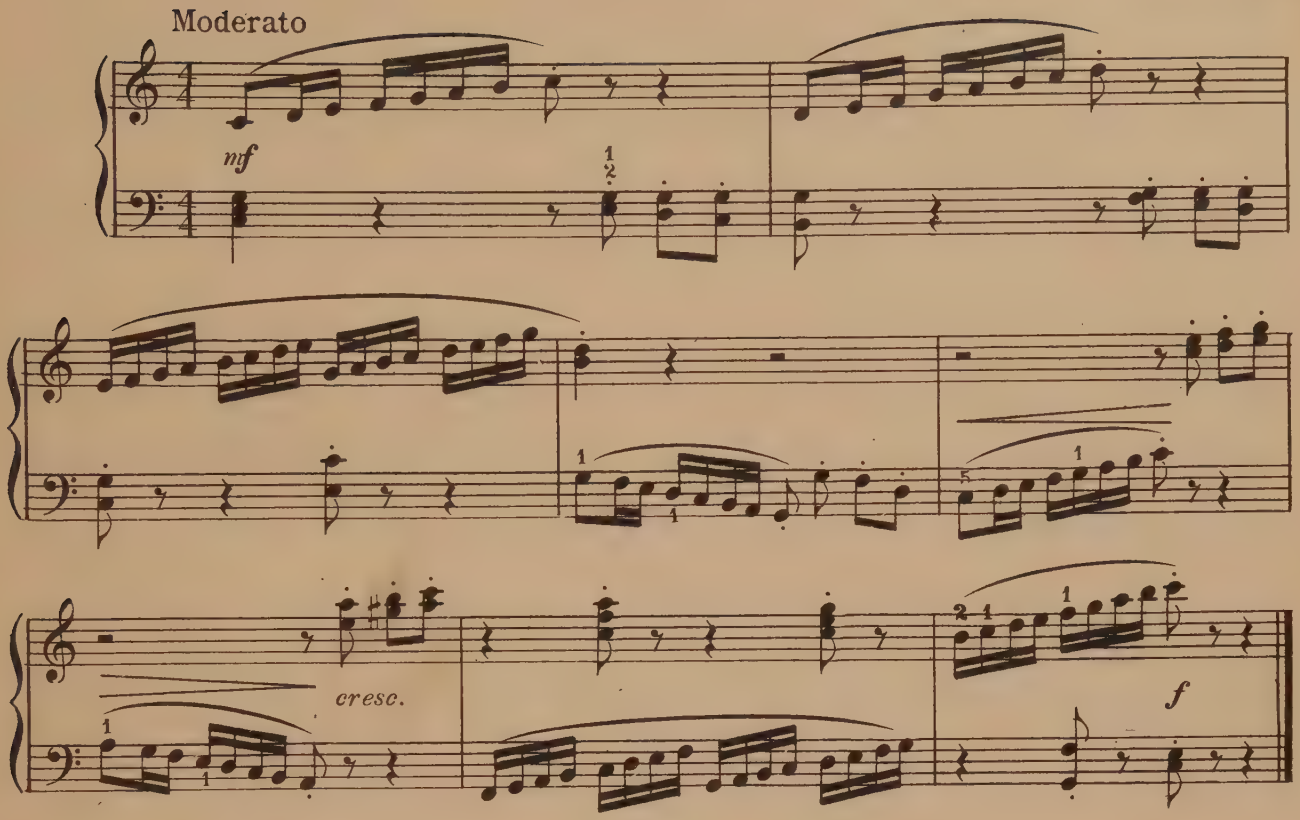
A. BIEHL



STUDY

PAUER

Moderato

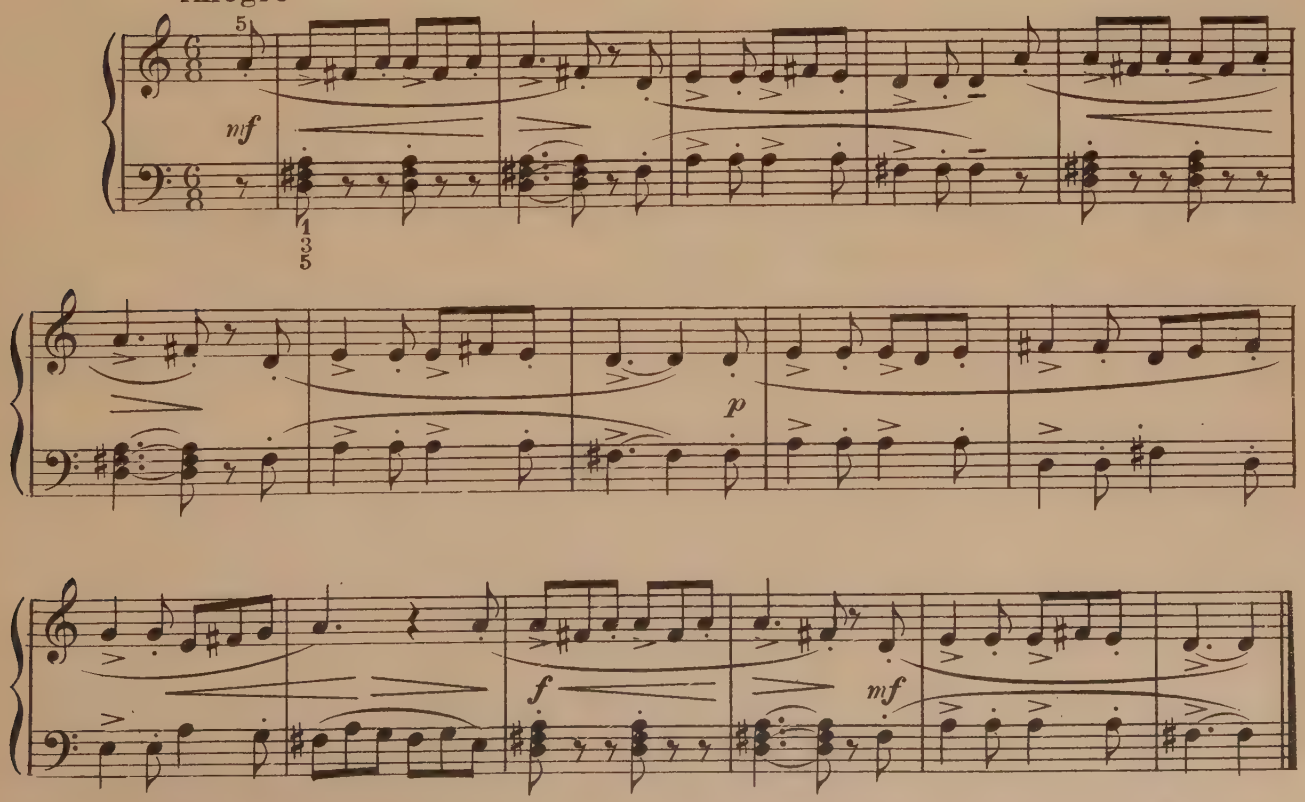


HUNTING SONG

D MAJOR

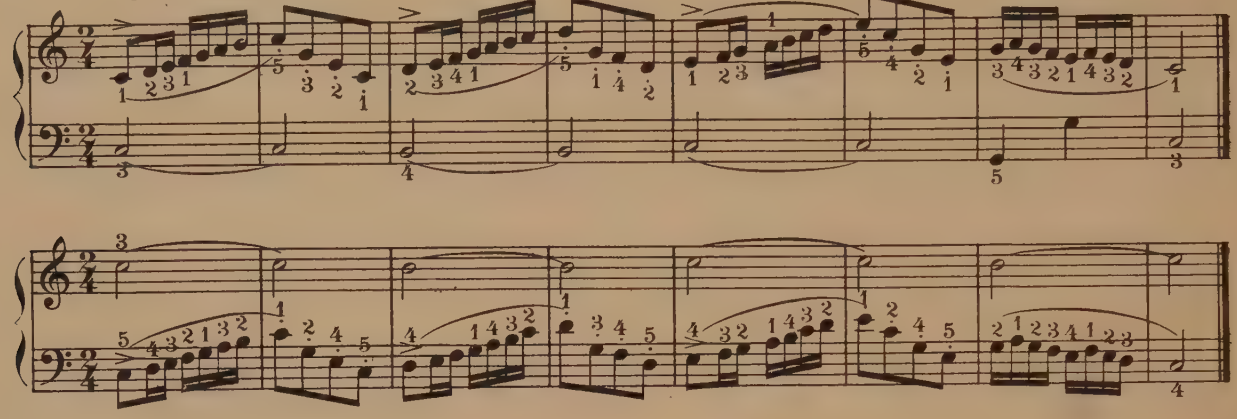
EHMANT

Allegro

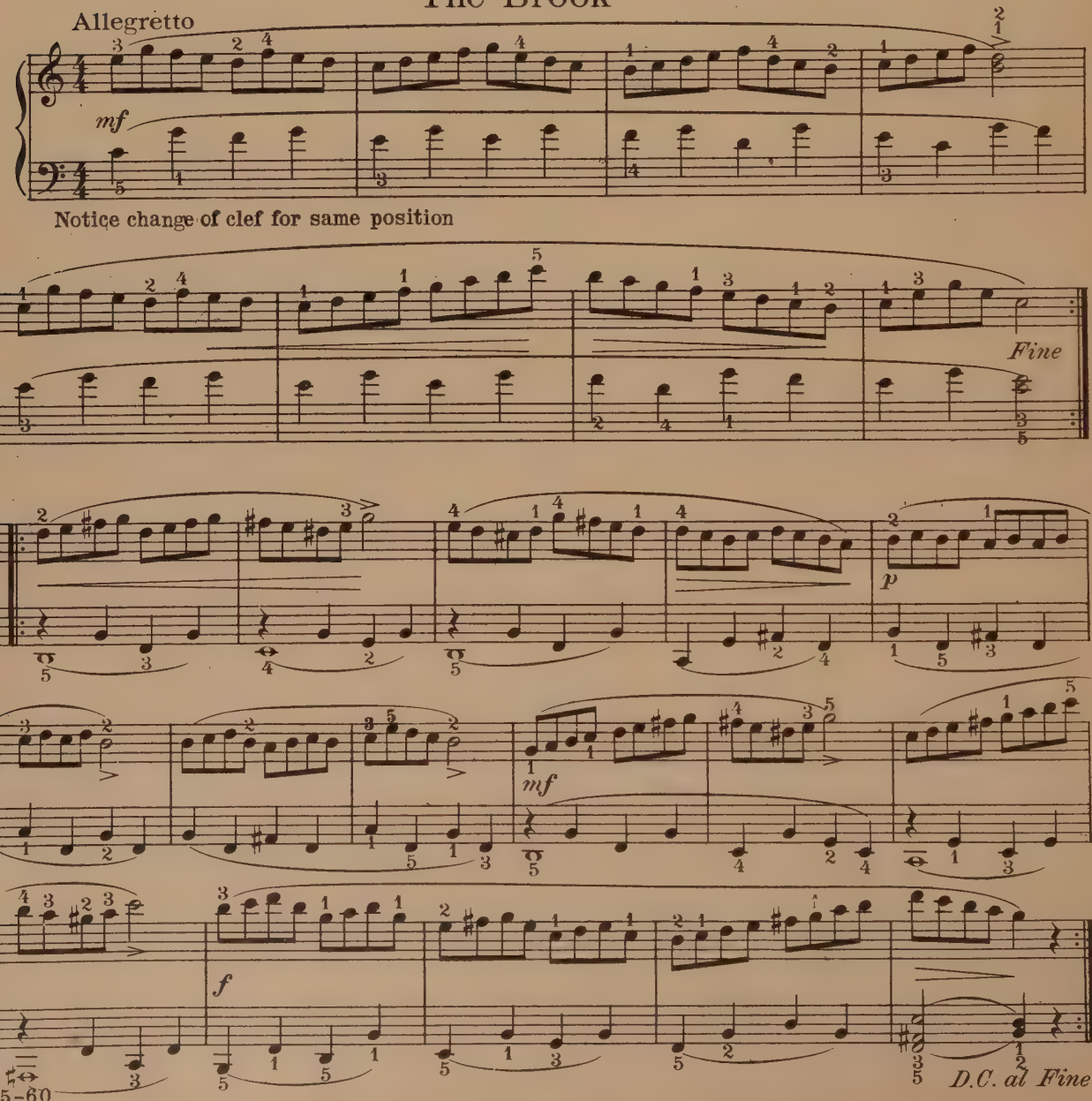


STUDIES IN SCALE AND ARPEGGIO PASSAGES

Change these studies to G major, name and think the notes in that key before practising. Also to D major. This is called transposition.

Repeat 6 times

The Brook

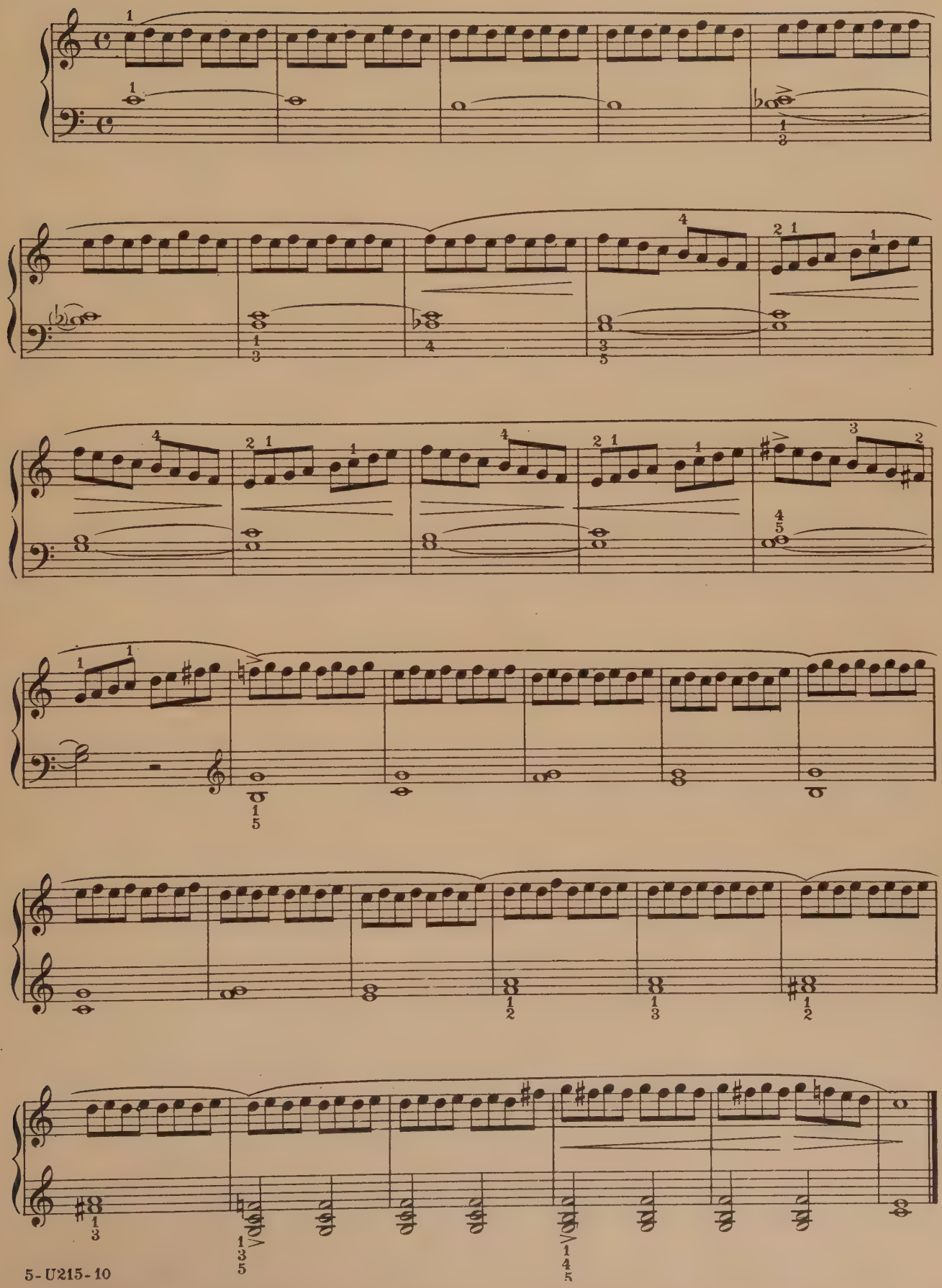
Allegretto



Notice change of clef for same position

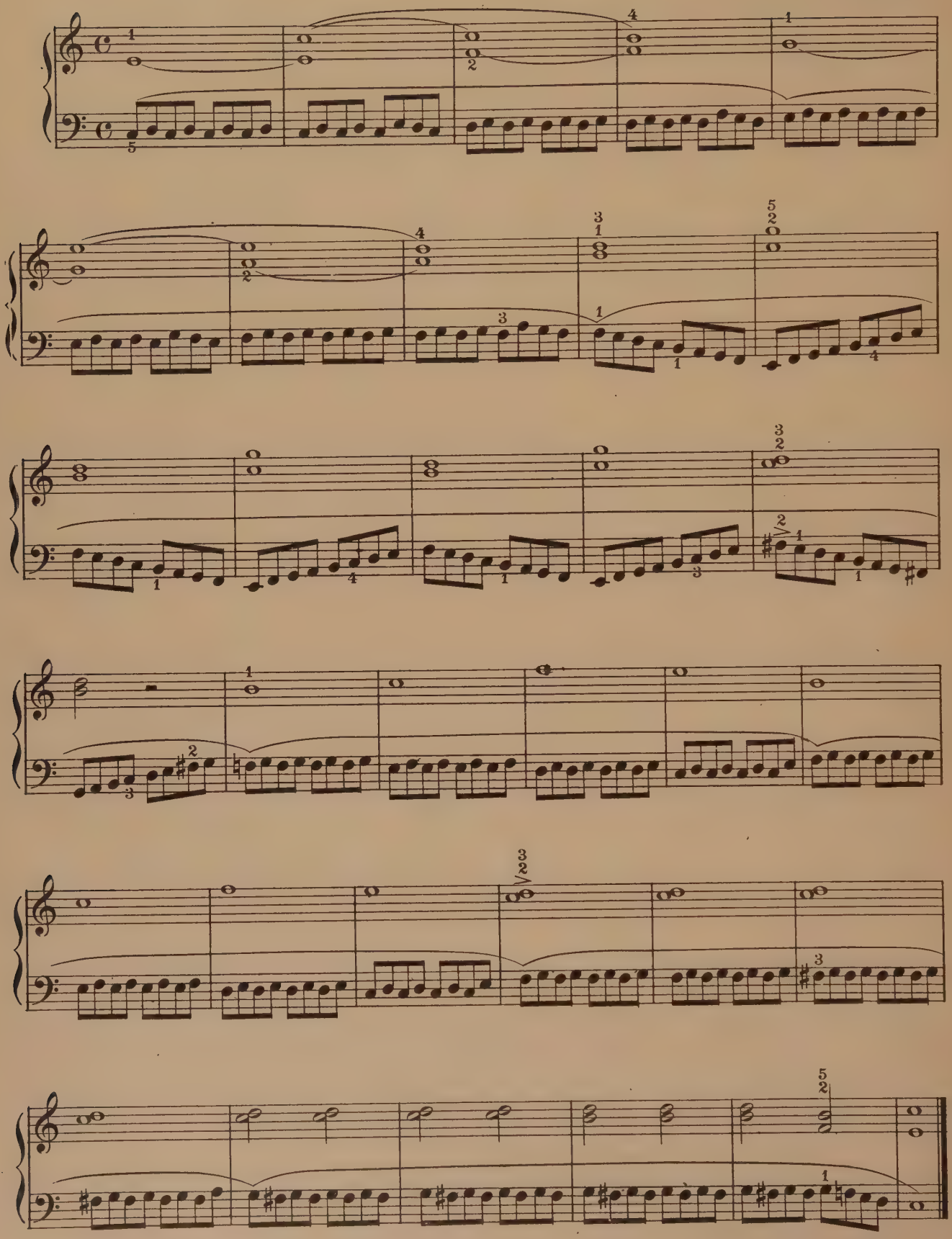
FIFTH VELOCITY STUDY

C. GURLITT
Op. 83, No. 5.



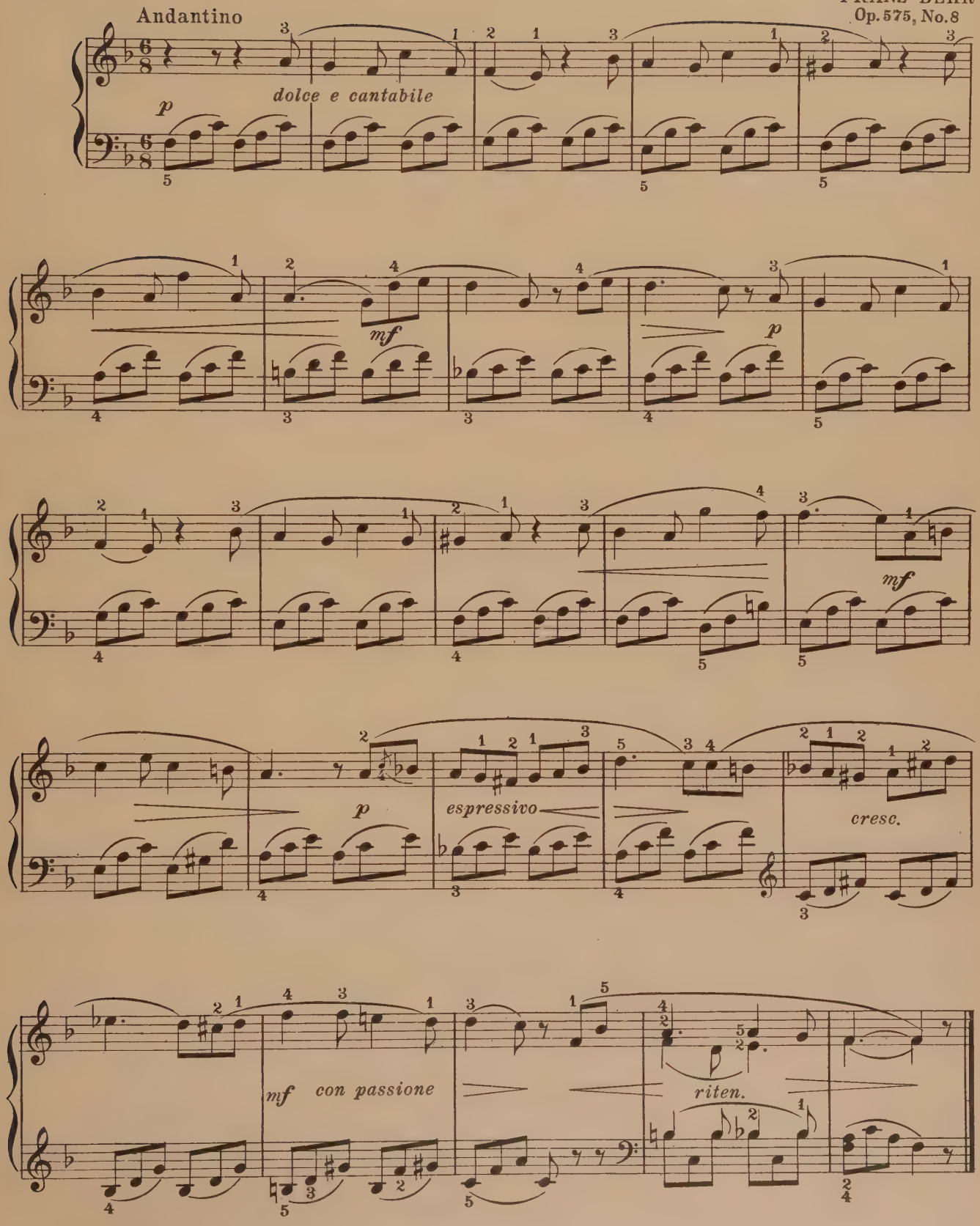
SIXTH VELOCITY STUDY

C. GURLITT
Op. 83, No 6.



VIOLET

FRANZ BEHR
Op. 575, No. 8



EMBELLISMENTS
GRACE NOTES

There are two kinds of grace notes, the short grace note, or acciaccatura, and the long grace note, or appoggiatura; also called "crushed tone" and "leaning note."

The grace note is indicated by a very small note.

Short grace notes have an oblique dash through the tail of the note stem, whereas long grace notes are written without this dash.

Long grace notes are generally given their full face value, and receive the accent.

Short grace notes are quickly crushed into the following note.

EXAMPLES

Short grace note. (crushed tone)

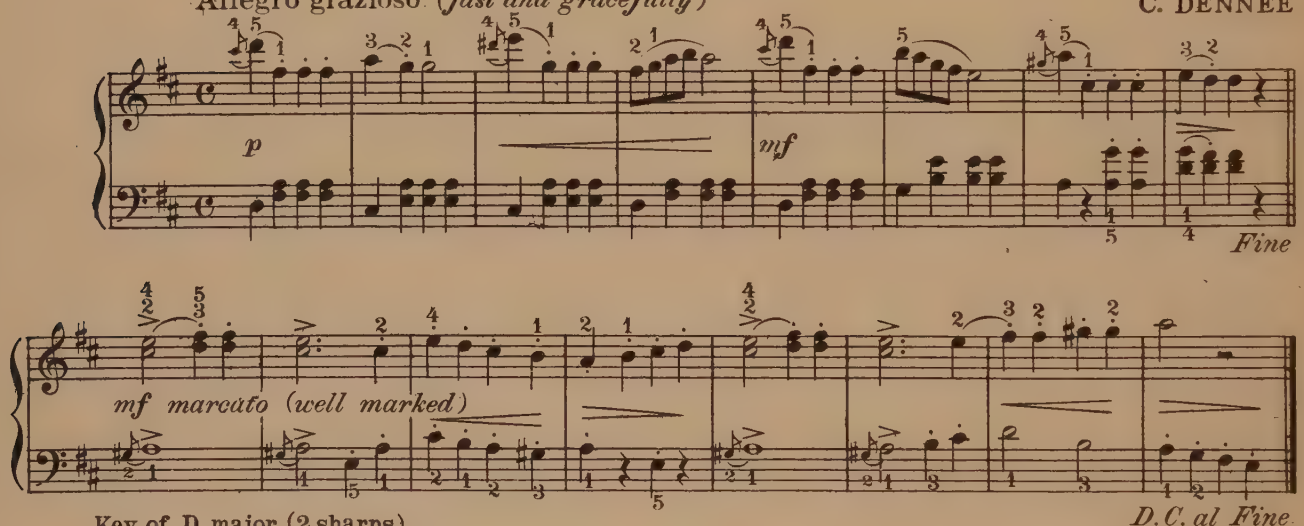
Long grace note. (leaning note)

Figure out these values and apply them hereafter when grace notes occur.

APPLICATION OF THE SHORT GRACE NOTE

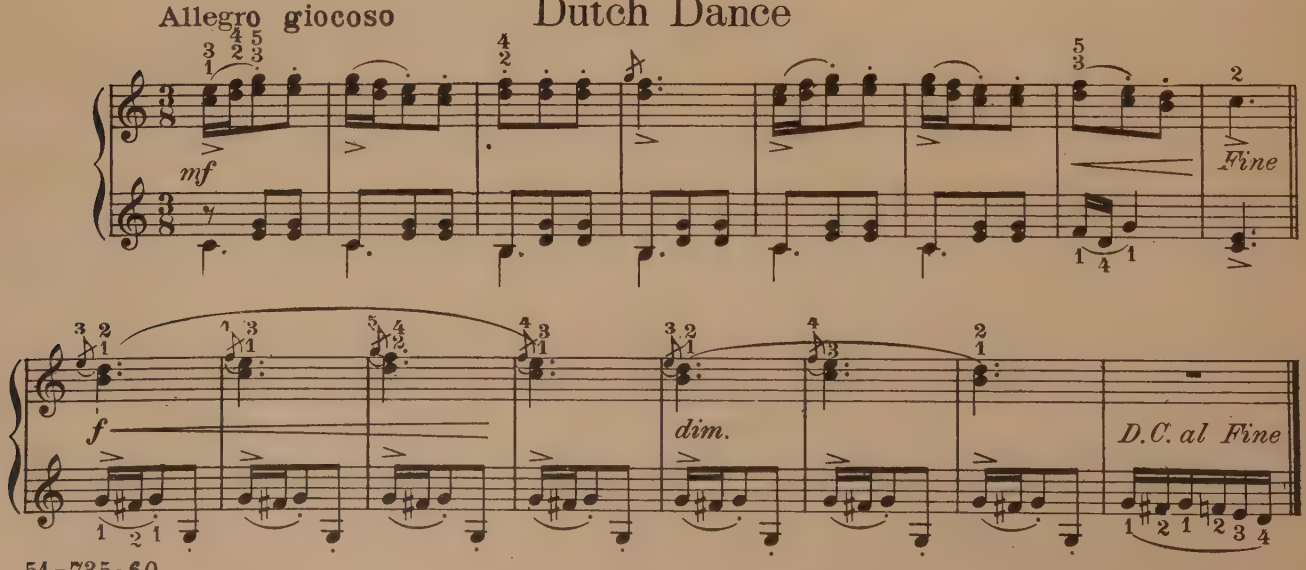
Dolly's Polka

Allegro grazioso (*fast and gracefully*) C. DENNÉE



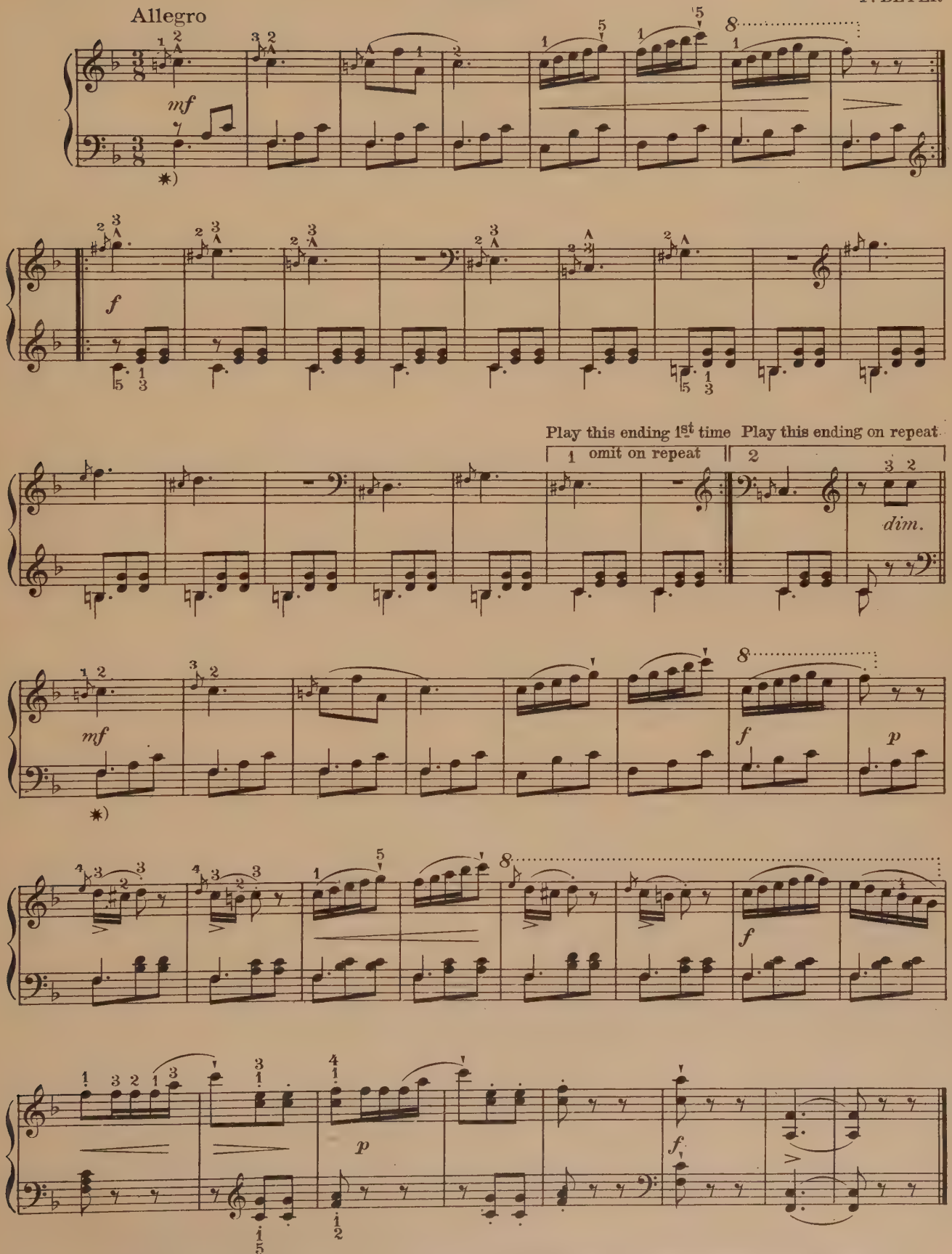
Key of D major (2 sharps)

Dutch Dance

Allegro giocoso

Clown and Pantaloon

WALTZ

F. BEYER

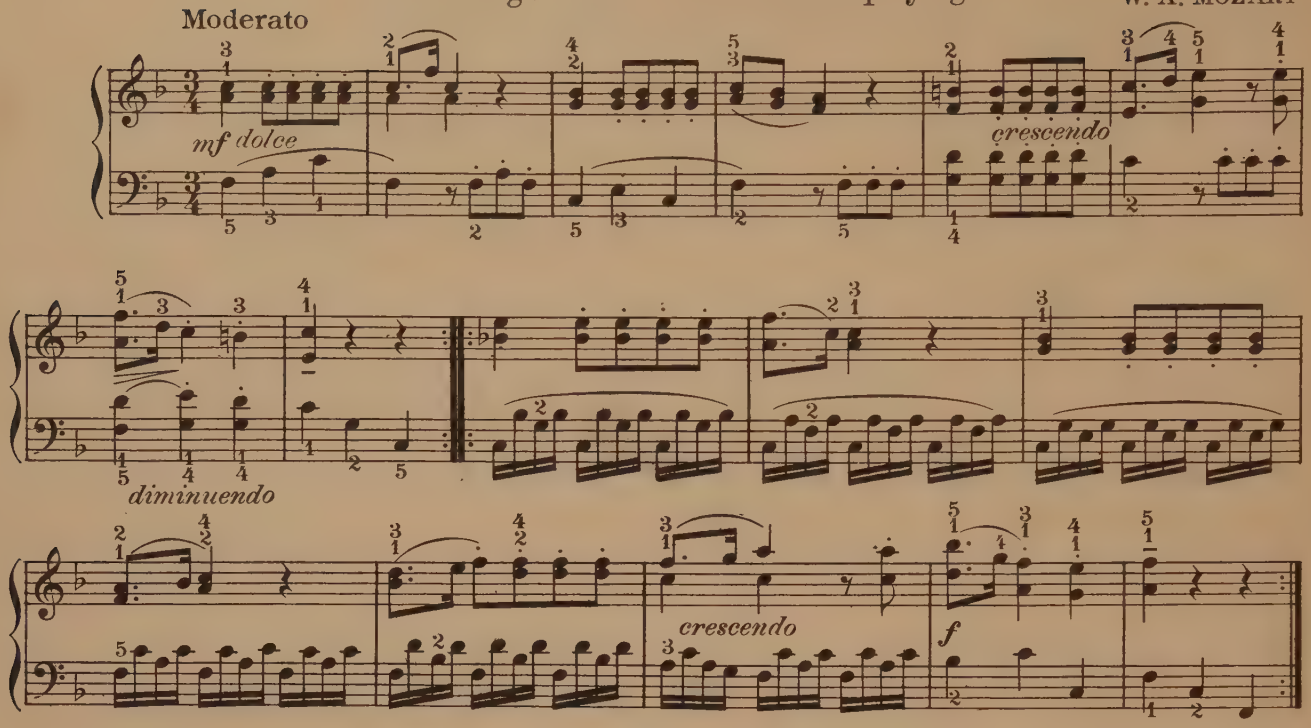


*) Observe the difference in notation of 1st measure (L.H.) Both have the same effect when played.

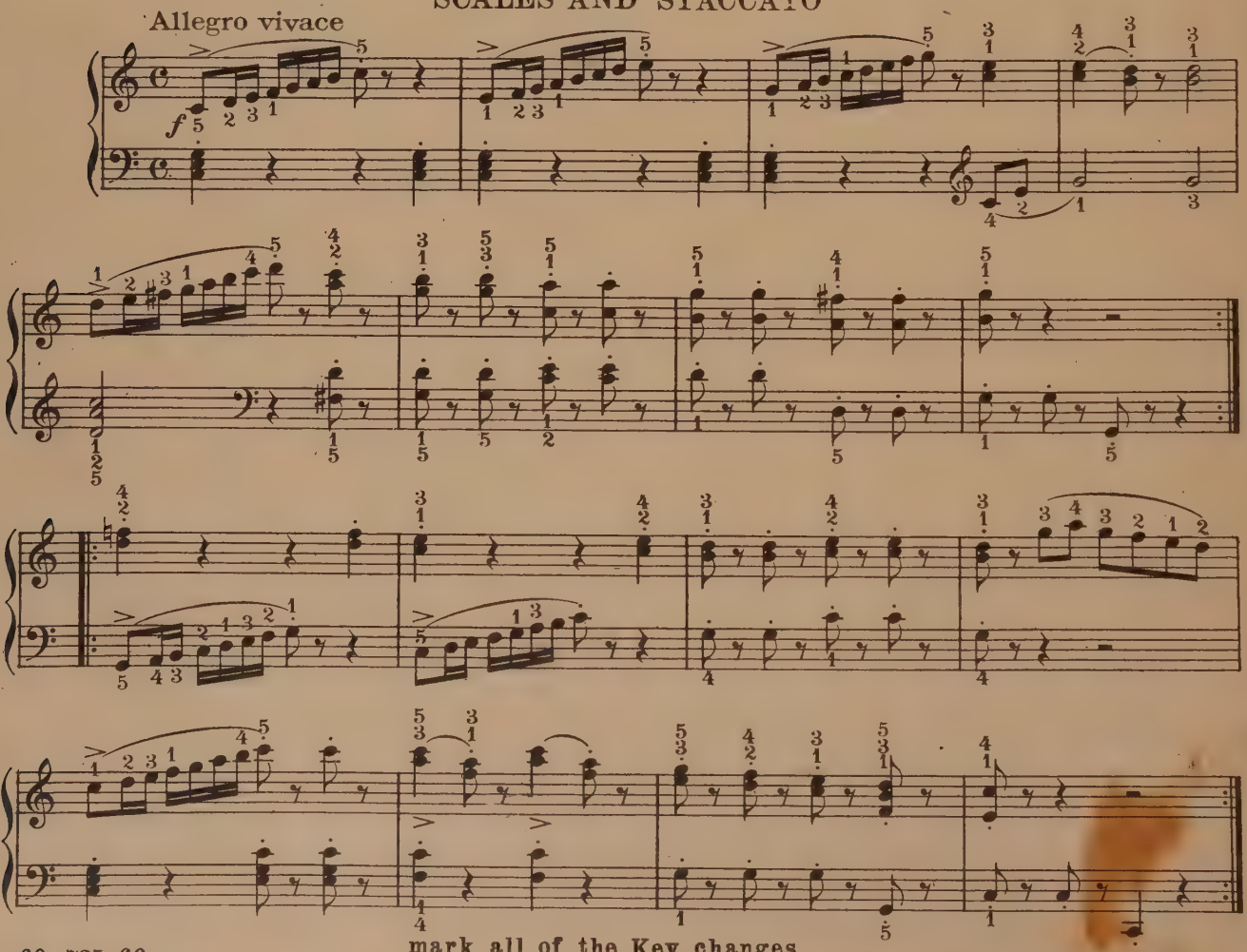
Minuet from Don Juan

Introducing stretches in double note playing.

W. A. MOZART



SCALES AND STACCATO

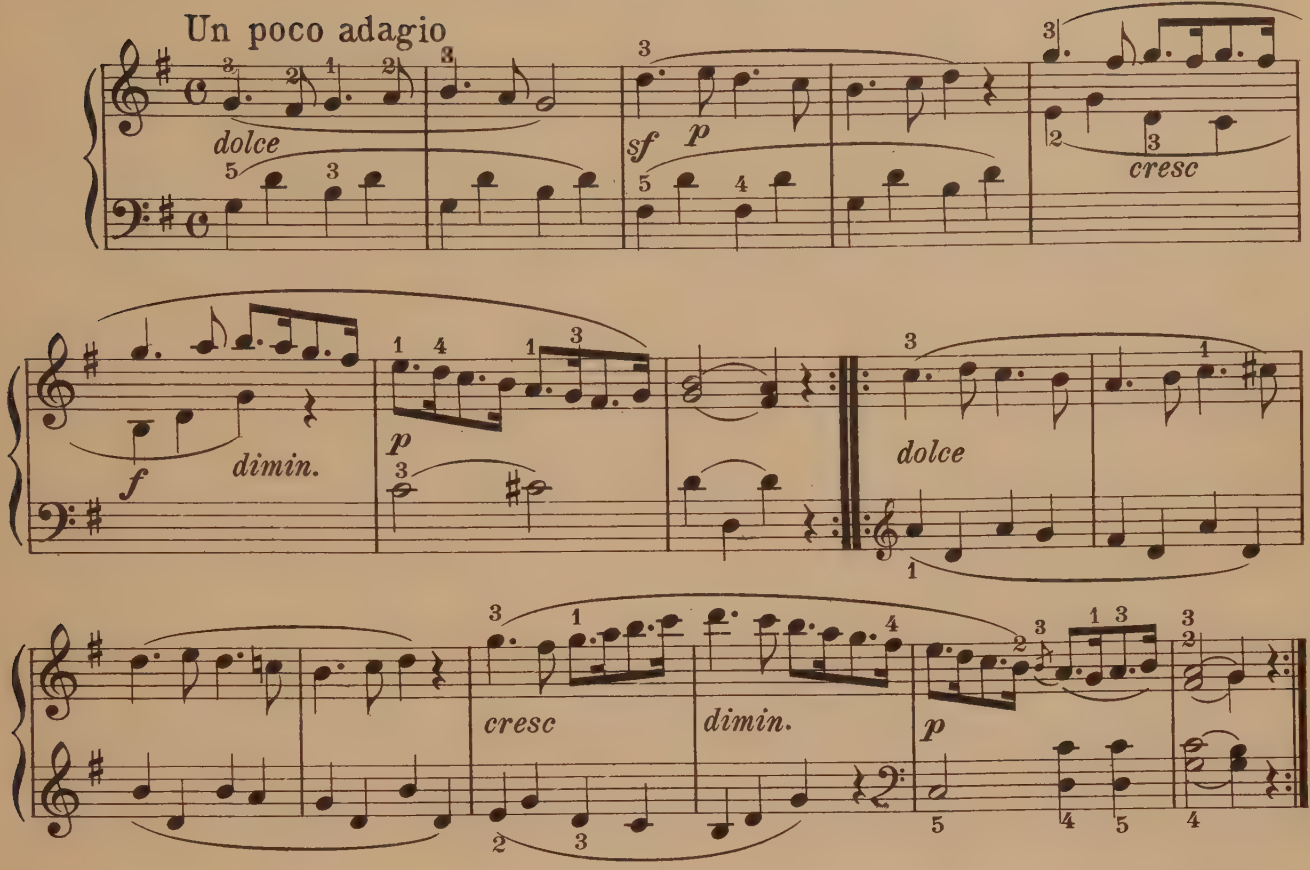


mark all of the Key changes

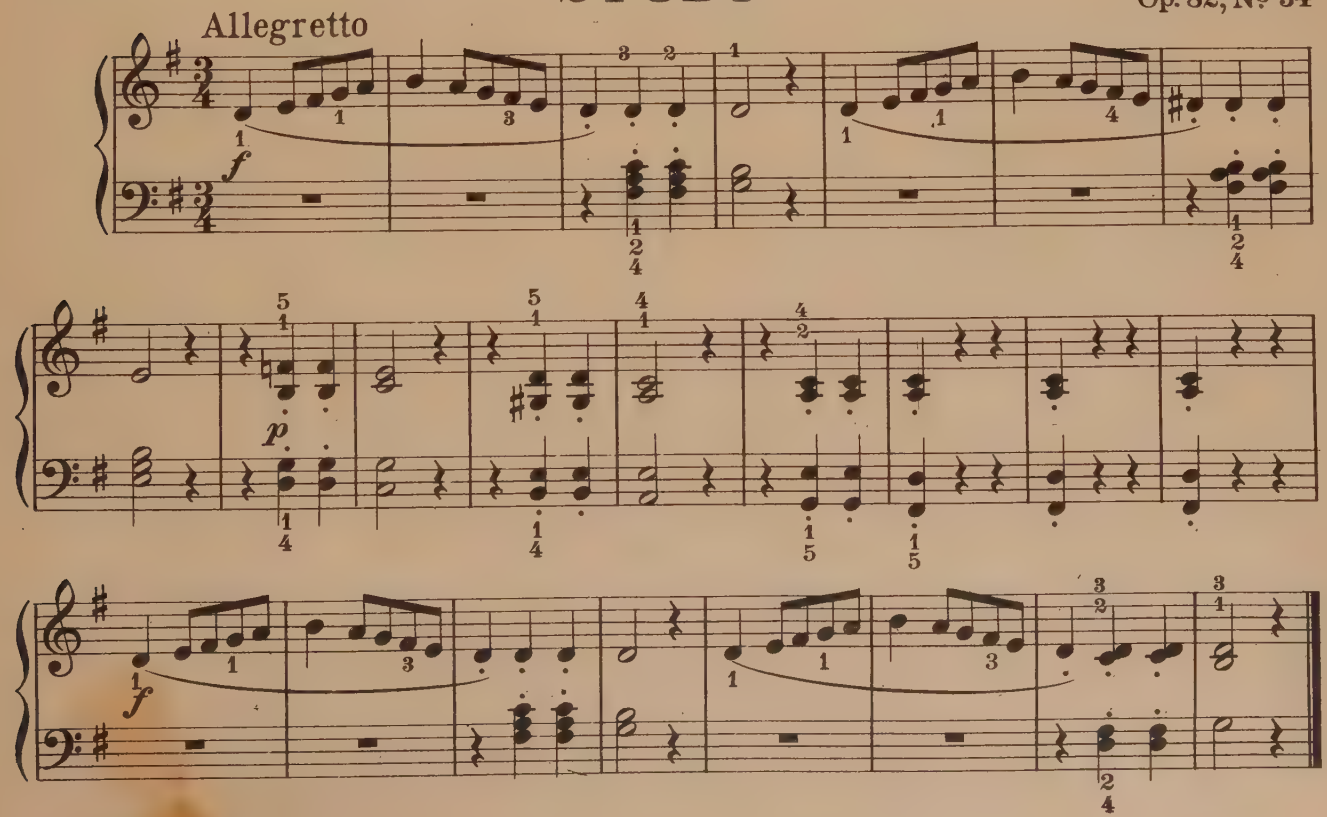
SHEPHERD'S PIPE

(From Sonatina, Op. 36, Nº 3)

CLEMENTI



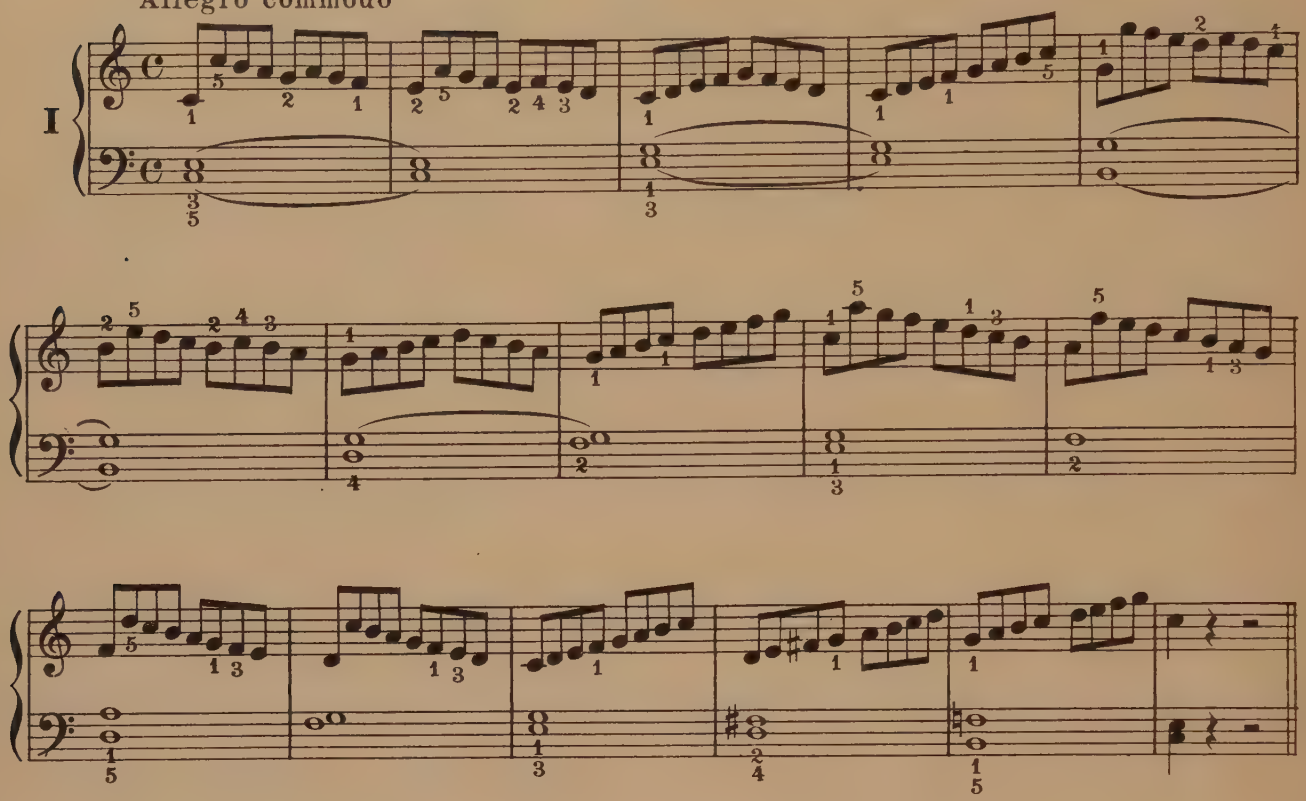
STUDY

C. GURLITT
Op. 82, Nº 34

TWO EASY SCALE STUDIES

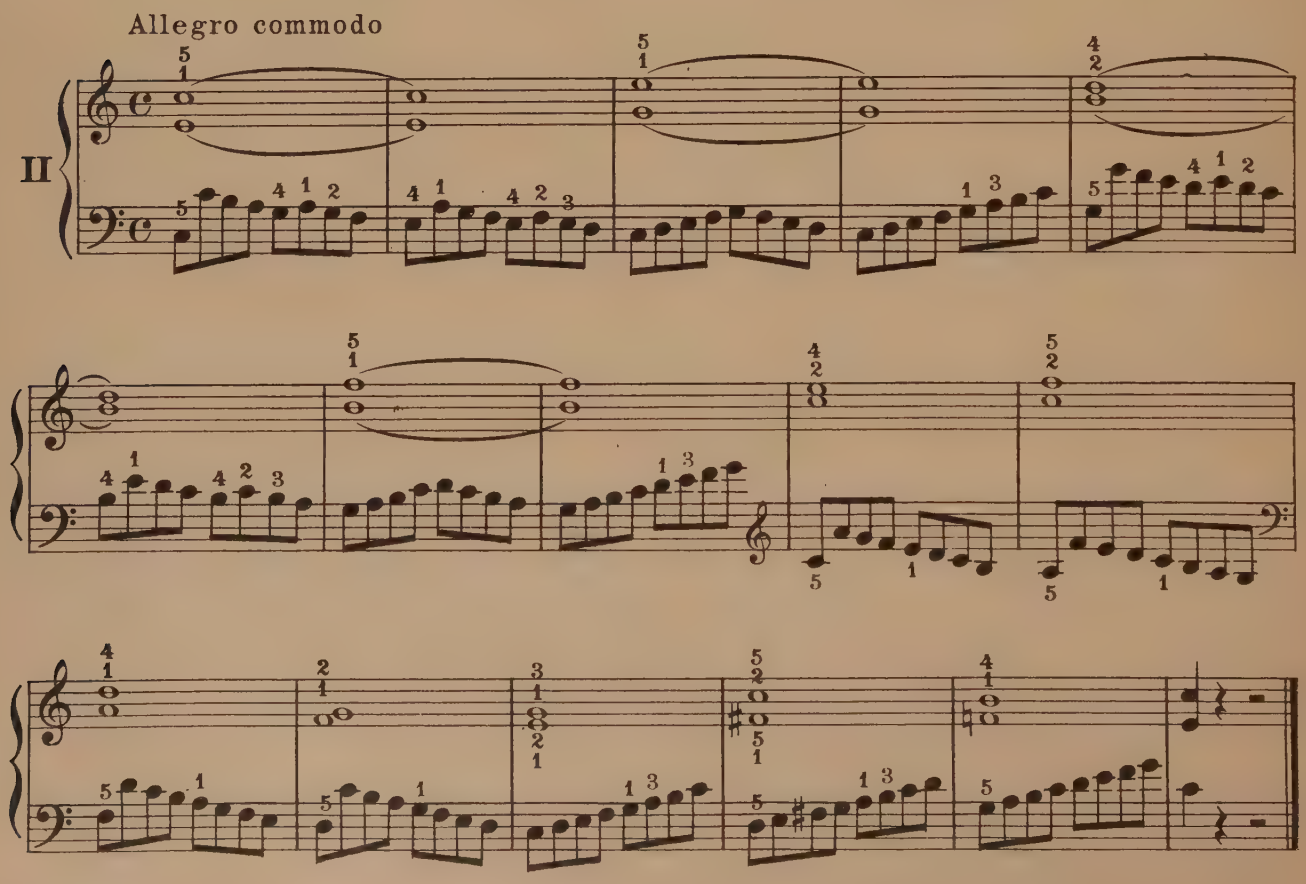
L. KOHLER, Op. 151, No. 9

Allegro commodo

I

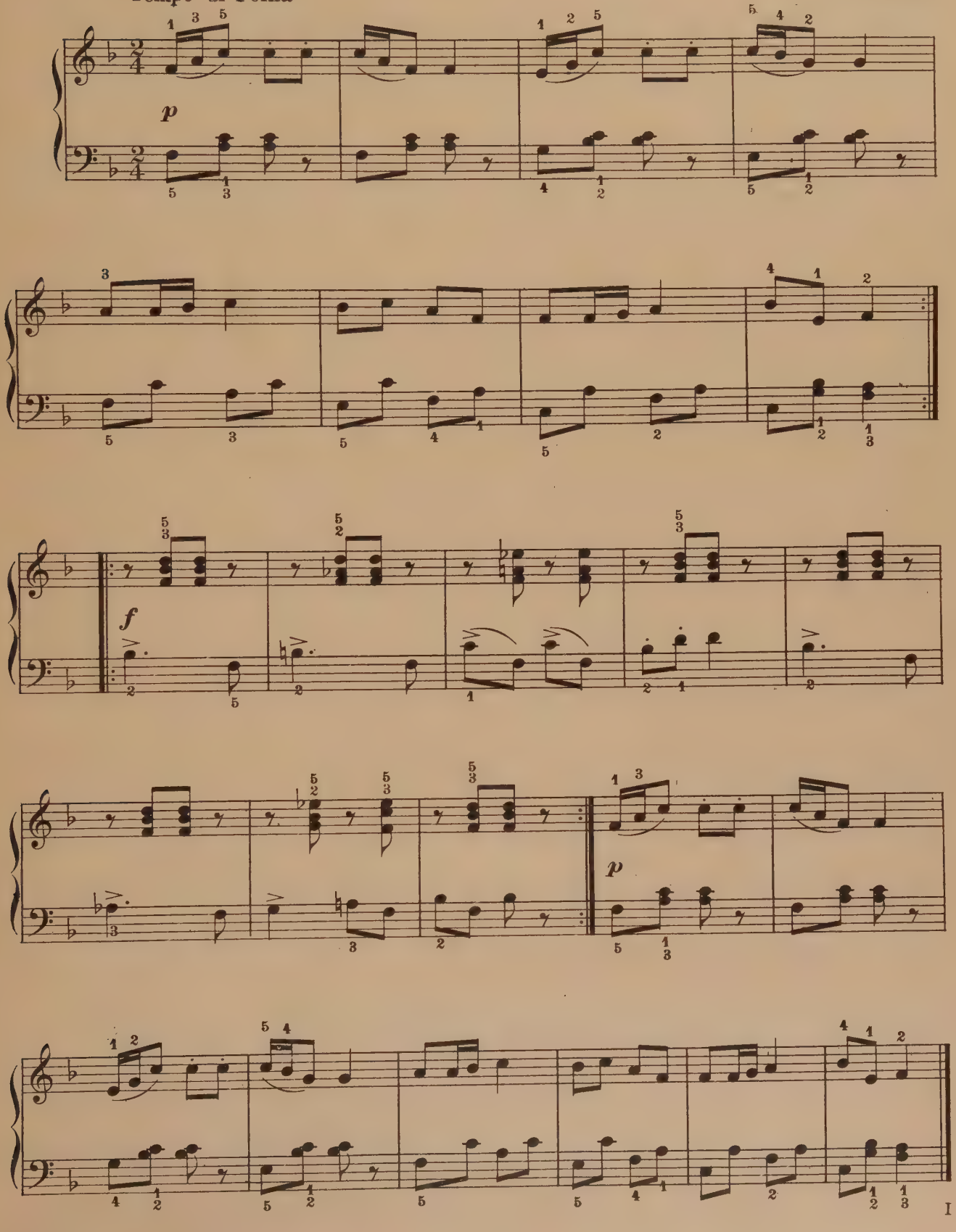


Allegro commodo

II

WHEN GRANDFATHER DANCES

Tempo di Polka

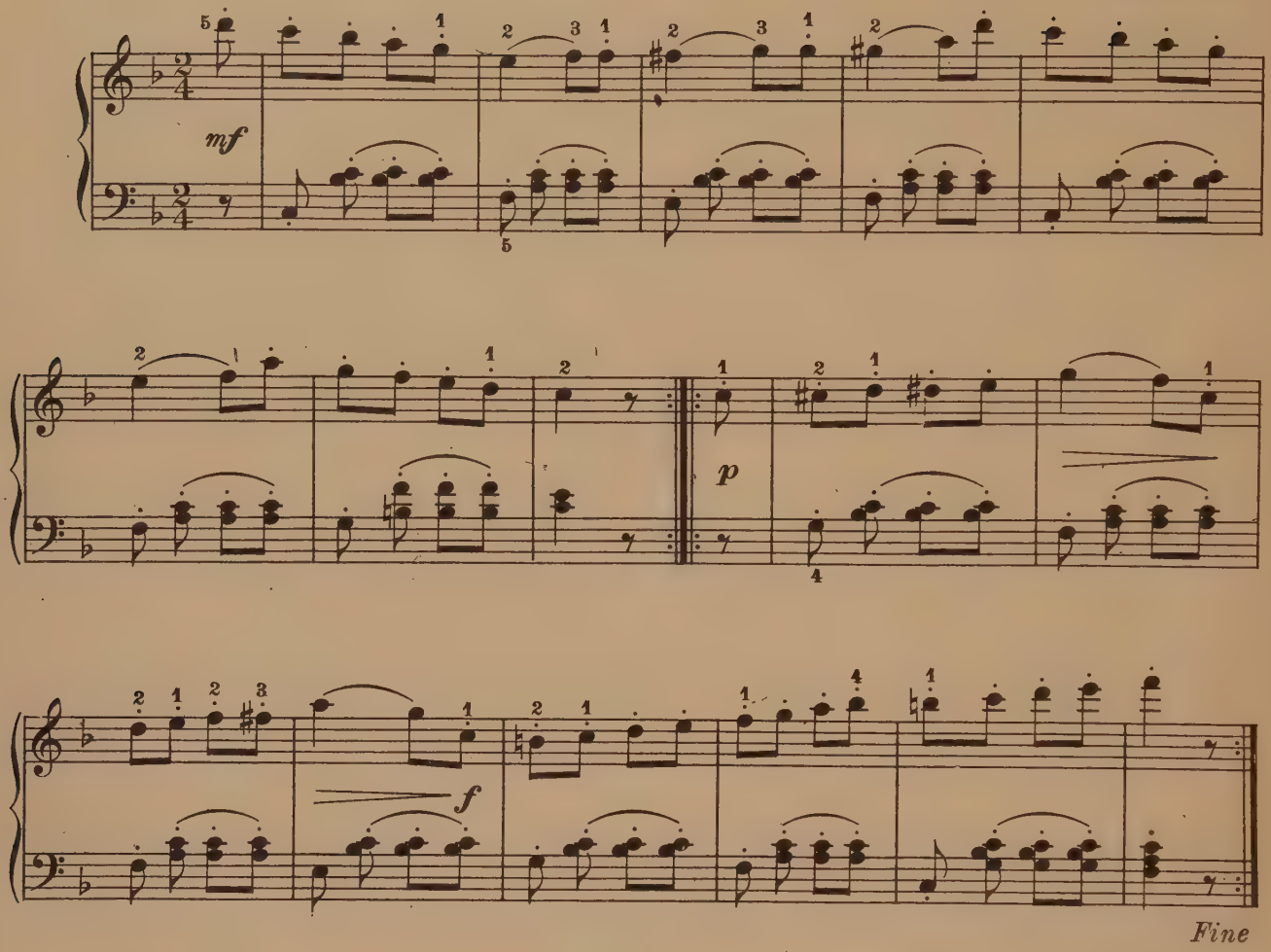
KUHLSTROM



STACCATO CAPRICE

Allegro assai

ENCKHAUSEN



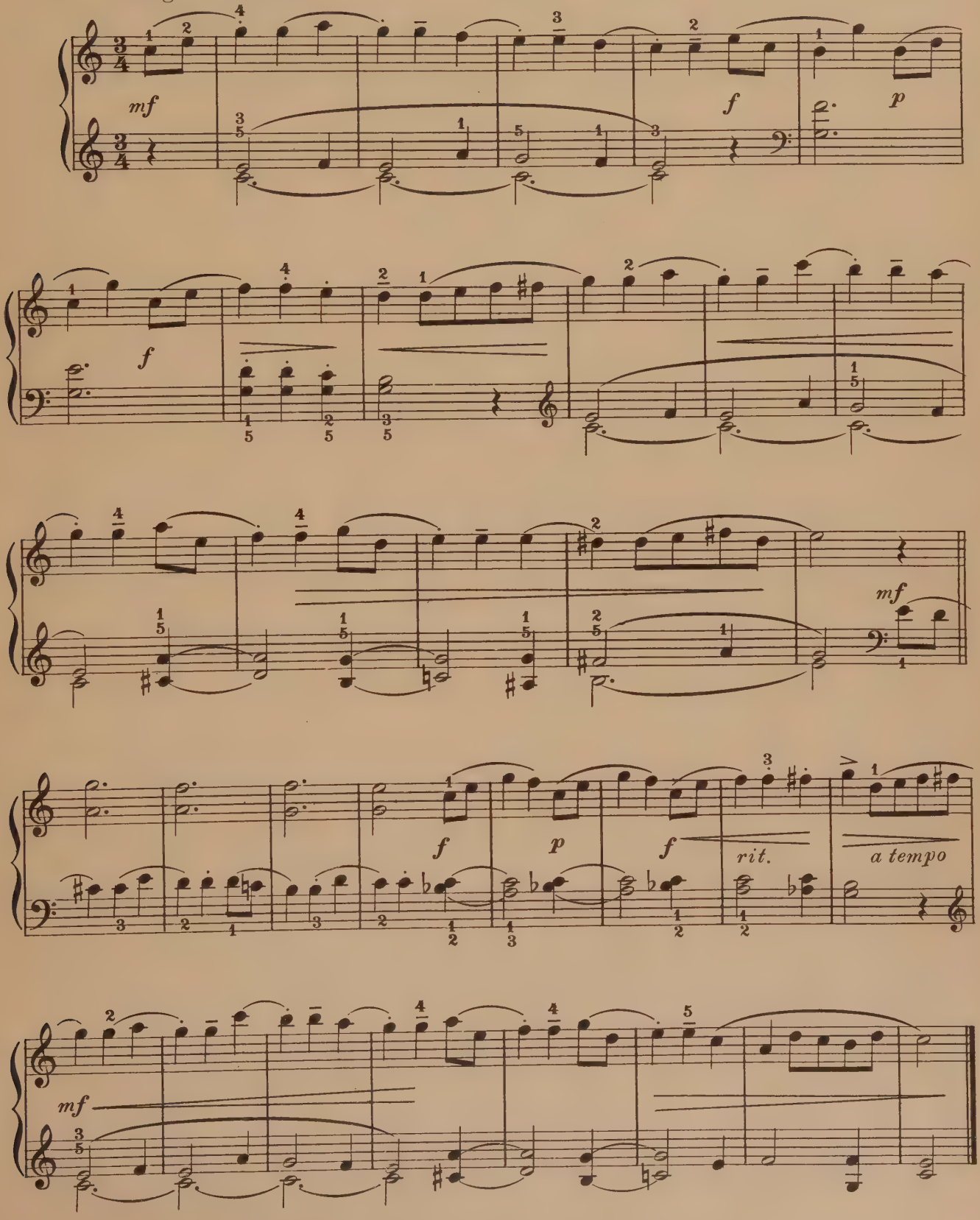
LITTLE SCHERZO

Study in Phrasing; alternate treble and bass clefs in the left hand part

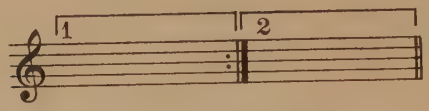
Arranged by
CHARLES DENNÉE

A. LOESCHHORN

Allegro Moderato



SIGNS AND ABBREVIATIONS



These are endings (1st ending, 2nd ending) to save space and pages in music. The first time through play 1st ending, then repeat and play through to 1st ending again but this time skip 1st ending and play 2nd ending.

When a piece is marked *D. C.* it is a general rule to play through the 1st part, (on the Da Capo, or repeat) to the word Fine, without observing the repeat marks. But they should be observed the first time the composition or movement is played through, especially if they consist of short passages with two endings.

D.C. al ⊕ e poi la Coda— Go back to the beginning, play to the sign, ⊕, and then go immediately to the Coda.

Coda— An ending or finishing passage. *D.S.* 𝄋 means *Dal Segno*, go back to the sign 𝄋.

MUSICAL TERMS

The definitions given here are for the practical application of these terms

Andante— Generally accepted as meaning rather slowly. **Lento**, slow. **Adagio**, quite slow.

Andantino— Less Andante; generally accepted as meaning a little faster than Andante.

Moderato— At a moderate, comfortable speed; not fast. **Marziale**, March-like.

Allegro— Fast, lively. **Allegro assai**, very fast. **Allegro giocoso**, joyfully.

Allegretto— In a bright, cheerful style; not so fast as Allegro, faster than Moderato.

Comodo— At an accomodating or comfortable speed. **Tempo di Polka**, in the time of a Polka.

Piu Allegro— Faster than the preceding; piu, more, Allegro, fast. **Presto**, very fast.

dolce— Sweetly. ***scherzando***, dance like. ***grazioso***, gracefully.

poco or un poco— means "a little" and is used before some other term to modify it.

poco a poco— Little by little; gradually. ***crescendo***, growing louder; ***diminuendo***, diminishing in volume.

con— with, ex, *con Ped.*, with the Pedal. ***espressivo***, with expression, applied to a song-like melody.

meno. Less; ex, *meno allegro*, less fast— *meno forte*, less loud. ***un poco adagio*** rather slow.

mosso. movement, motion; ex, *piu mosso*, more motion (faster) *meno mosso*, less motion (slower).

accelerando, ***stringendo***, growing faster; ***ritard***, ***ritenuto***, ***rallentando***, growing slower.

vivo, *vivace*— with life; vivaceously. ***con spirito***, with spirit.

ma non troppo, but not to much. ***maestoso***, majestically.

THE PEDALS

The right hand pedal is called the Damper Pedal (not the Loud Pedal.) It's function is to raise all the dampers away from the strings at once, thus allowing all the tones that are played while the pedal is pressed down, to be sustained. Letting the pedal up drops the dampers against the strings again and stops the tone.

In playing without the pedal the putting down of the key raises the individual damper for the strings of that one tone only.

The left hand pedal is called the Soft Pedal and in upright pianos moves the hammers closer to the strings, thus shortening the stroke, making the key action lighter, and producing a soft tone with the same amount of finger force. In Grand pianos it shifts the key board to the right, and as in the earlier instruments it shifted far enough to allow the hammers to strike only one of three strings it was called Una Corda (one string) which term is in general use to-day. The words "tre corde" indicate the release of the soft pedal.

The word "Ped." indicates the pressing down of the damper pedal; the sign ✻ indicates the release of it.

If simply the word "Ped." is used continually, without any star (✻) the pedal should be pressed down at the first word "Ped.", held until the next "Ped." and then quickly released and immediately pressed down again just as the note over the word is played.

The use of the pedals should be delayed until every other difficulty has been mastered. Do not begin its use earlier than the place indicated in this volume except for special practise and experiment.

In modern editings certain signs underneath the bass staff are used to indicate the pressing and release of the Damper pedals. Modern pedal indications:

Equivalents in older notation: Ped. ✻Ped. ✻Ped. ✻Ped. Ped. Ped.

LIST OF GRADE I COMPOSITIONS

CONTAINED IN VOLUMES I TO IV OF THE INTERNATIONAL LIBRARY OF MUSIC

ARRANGED PROGRESSIVELY FROM THE EASIER TO THE MORE DIFFICULT.

Title	Composer	Vol.	Page
Melody, *A major*	Thome	I	2
Child's Play, Op. 575, No. 3	Behr	II	354
Song	Lanciani	I	4
Serene Morning, Op. 101, No. 3	Gurlitt	II	353
Minuet (Four Hands)	Diabelli	II	696
Evening Song	Horvath	I	8
Valse From "La Petit Carnaval," Op. 105, No. 1	Streabbog	II	356
Sunshine Waltz	Geibel	II	360
Waltz From "The Book of Gold," Op. 182, No. 6	Streabbog	II	362
A Song	Spindler	I	1
The Sandman—So Early?	Mello	I	10
Little Red Riding Hood	Reinecke	I	6
Unison	Lanciani	I	12
Tender Flower, Op. 229, No. 1	Egghard	II	358
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A Festal Song	Le Couppey	I	18
The Chimes	Le Couppey	I	19
The Cricket on the Hearth	Th. Gray	I	20
An Eccentric Dance	Th. Gray	I	21
Morning Song, Op. 140, No. 2	Gurlitt	I	22
The Brave Little Sailor (four hands)	Josef Löw	II	698
The Angelus (Four Hands)	Gounod	II	650
Rêverie	Armand	I	29
Melody, Op. 4, No. 2	Lichner	I	30
The Music Box, Op. 140, No. 8	Gurlitt	I	31
Russian Song, Op. 39, No. 11	Tschaikowsky	I	32

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